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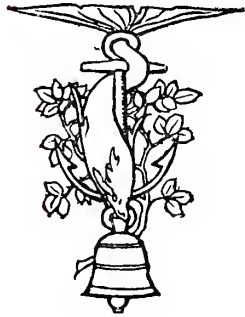
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THE EXHIBITED WORKS OF  
TURNER

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A LIST  
OF THE  
WORKS CONTRIBUTED TO  
PUBLIC EXHIBITIONS  
BY  
J. M. W. TURNER, R.A.

WITH NOTES BY  
C. F. BELL,  
HON. M.A. OXFORD



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“This man must be loved for his works, for his person is not striking, nor his conversation brilliant.”—EDWARD DAYES, *Professional Sketches of Modern Artists*, 1805.

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## PREFACE

THE events of the life of Turner, his strange personal appearance, the eccentricities of his character, and the whimsical manner in which they reacted upon himself and his acquaintances, have already occupied the talents of several biographers. Yet, like Perugino, Turner must "always remain a problem to the psychologist who believes in physiognomy," and a striking illustration of the theory that "the artist and moral being are separate and may not be used to interpret each other."<sup>1</sup> It is in vain in his case that we invoke the personality of the man to aid us in elucidating the work of the artist, but some light may visit us if we consider his works in their relation to each other, and to the currents of thought which moved the artistic atmosphere in his life-time. The subject is large and complex; in a long career of incessant industry Turner produced a body of work which was estimated by Mr. Wornum<sup>2</sup> to consist of not less than twenty thousand pieces.

<sup>1</sup> Symonds, *Renaissance in Italy, the Fine Arts*, 1897 p. 217.

<sup>2</sup> *Turner Gallery*, 1861, p. xxi.

In this vast field Mr. Rawlinson ploughed the first furrow, and it is to be regretted that its cultivation has never been carried further by the publication of the systematic catalogue of Turner's works which Mr. Algernon Graves proposed to produce as a companion to his admirable books upon the works of Sir Edwin Landseer and Sir Joshua Reynolds. The following notes relate only to a portion of those works by which the painter made his appeal to the public during his life-time.

Having been made public through one of two channels, the exhibitions and the engravers, the greater number of his deliberately completed pictures passed into the collections of his patrons, but a certain quantity remained in the possession of their author, and became at last the inheritance of his countrymen. Another portion consists of those of his works which, without having been publicly exhibited or engraved, passed directly from his painting-room to the galleries of his patrons. The number of these is difficult to estimate, but it probably does not exceed fifty considerable oil paintings, and twice that number of elaborated water-colour drawings.<sup>1</sup> In the first class his two most famous shipwrecks, and half a dozen well-known pictures in the Petworth Gallery are the most conspicuous instances. Of the second, twenty drawings which decorate one room, the

<sup>1</sup> Cunningham's estimate (*Turner and his Works*, 1852, p. 29), includes drawings engraved, although never exhibited.

saloon at Farnley Hall, and the series of Swiss subjects painted towards the end of the artist's life, are probably the most important examples. His sketches and studies were jealously preserved by Turner, the majority, amounting to above nineteen thousand, are consequently in the National Gallery; a certain number have been arranged and catalogued by Mr. Ruskin, and a classification of the methods used by the artist in his sketches is given in Mr. Hamerton's *Life of Turner*, pp. 181-188. But by these labours the fringe alone has been touched of this vast mass of material, "l'un des monuments les plus extraordinaires de l'industrie humaine" as it has been called by Mr. Hamerton;<sup>1</sup> and these studies await the industry of a Fischel to explain their relationship to the pictures for which they served as preparations.

The compiler of the present volume, in limiting himself to an attempt to make certain which of the vast body of pictures and drawings now ascribed to Turner are those which he actually exhibited in the Academy, the British Institution, and one or two provincial galleries, has, he believes, been able to avoid advancing opinions unsupported by solid facts, or critical information from published sources.<sup>2</sup> In cases where several repetitions of a

<sup>1</sup> *Les Artistes célèbres, Turner*, p. 16.

<sup>2</sup> Mr. Graves, in his *Dictionary of Artists who have exhibited in London Exhibitions*, 1895, states that Turner exhibited seven pictures in the Suffolk Street Galleries. Long-continued

subject seemed to hold nicely balanced claims to originality, the descriptions and pedigrees of all have been given. The titles of the exhibited works are copied *literatim* from the original catalogues, but it seemed better not to consume space by reprinting the long quotations from well-known poems, or even the excerpts from Turner's unpublished *Fallacies of Hope*. The descriptions of pictures in the National Gallery have mostly been made on purpose for this book, those of works which have appeared in the Old Masters or other loan exhibitions are taken from the catalogues, but where the writer has been able to revise them in front of the pictures themselves he has done so. No little difficulty has been found in deciding whether some of the earlier works, all traces of whose present existence seem to be lost, were painted in oil or water colours. In the attempt to settle this question the positions of these pictures as they hung in the Academy have been considered in relation to those occupied by

search amongst all available sources has, however, failed to reveal their titles. They will, it is to be hoped, make their appearance with other valuable new material in Mr. Graves's promised work. The list of works contributed by Turner to provincial exhibitions is, there is every reason to fear, extremely incomplete. The catalogues of such exhibitions are rarely to be found; the British Museum only possesses incomplete sets of them, and in many cases the societies which issued them have passed through changes during which their archives have disappeared.

such of their companions by other artists as are still extant. The evidence obtained in this way is given in the accounts of doubtful pictures, so that each reader may form his own conclusions. The foundation of the book was the Appendix to Thornbury's *Life of Turner*, which, cleared from innumerable inaccuracies, repetitions and misprints, with which in the last edition it is disfigured, formed a valuable ground-work for the accretion of further materials. The histories of the pictures have been pieced together from many sources, among which Redford's *Art Sales*, the *Athenæum* and the *Year's Art* have been most frequently consulted. The auction prices, a bye-product of these inquiries, have been given because they afforded, in one or two instances, clues for the identification of pictures, and not because they are upon occasion found to possess something more than a merely historic value. The story told by Mr. Richard Redgrave<sup>1</sup> of a fine picture by Turner which, having been purchased directly from the artist and consequently possessing no brilliant auction-room pedigree, was extorted from its owner by a dealer for a fraction of its value is only too characteristic of a phase of English business life which most Englishmen would gladly see disappear. In the introduction to the first section the compiler has made considerable use of Mr. Roget's *History of the Old*

<sup>1</sup> *Richard Redgrave, a Memoir*, by F. M. Redgrave, 1891, p. 325.

*Water-Colour Society*; independent inquiries into the early history of water-colour painting, extending over some years, have revealed to him scarcely any facts of importance that have escaped the author of that wonderful book. For the notes relating to the drawings for the Oxford Almanacs, the writer has to thank the Delegates of the Clarendon Press and their Secretary, who courteously gave him every facility for searching their old account books. Besides acknowledging his obligation to three successive members of the Fawkes family for allowing him to study upon several occasions the treasures of the Farnley Hall gallery, he must particularly record his indebtedness to Lord Wantage, Mrs. John Naylor and Mrs. Williams, for kind permission to examine pictures in their collections. To the Director of the National Gallery of Ireland and the Curators of the Corporation Galleries, Glasgow, of the Whitworth Institute, Manchester, and of the Public Museum, Rotherham, for courteously supplying information about pictures under their charge. To Mr. George Allen for the use of several photographs taken for his forthcoming work upon *Turner and Ruskin*. To Mr. William Stanfield for references to the old catalogues of the Royal Manchester Institution, to Mr. Jonathan Pratt for similar help in connection with those of the Royal Birmingham Society of Artists, and to Mr. Frank Kidson for the notices of exhibitions in Leeds.

He must also express his gratitude to a relation in America for information concerning those pictures which have crossed the Atlantic, more complete, he believes, than has ever before been collected in one volume, and his even greater indebtedness to another relation, in London, who has verified all references to and transcribed countless passages from works inaccessible in Oxford. Without this assistance the work could never have been carried out even in its present imperfect form.





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## NOTE

In the descriptions of pictures in the following list *right* and *left* refer to the right and left of the spectator; in the measurements, which are given in inches, the height is always placed before the width.

Matter inclosed in square brackets and followed by a query is only conjecturally connected with the picture to the title of which it is appended. Names inclosed in parentheses are those of the purchasers of the pictures in question, as given in the reports of sales.

The following abbreviations are used :

R.A., Exhibition of the Royal Academy of Arts.

B.I., Exhibition of the British Institution.

O.M., Exhibition of the Works of Old Masters and Deceased Masters of the British school at the Royal Academy.

A.T.M., Exhibition of Art Treasures, Manchester, 1857.

J.M., Royal Jubilee Exhibition, Manchester, 1887.

N.G., National Gallery.

V.A.M., Victoria and Albert Museum, South Kensington.

The letter R. followed by a numeral denotes the number of the plate in question in Mr. Rawlinson's *Liber Studiorum, a Description and a Catalogue*, 1878. The edition of the *Turner Gallery* referred to is the latest and most complete, published under Mr. Monkhouse's editorship in 1878; it may be mentioned that besides the numerous earlier editions of the books, most of the plates are to be found in the volumes of the "Art Journal" for 1861, '62, '63, '64 and '65.

The edition of Thornbury's *Life of J. M. W. Turner, R.A.*, quoted throughout is that of 1897 in one volume: the edition of Hamerton's *Life of J. M. W. Turner, R.A.*, that of 1895.



SECTION I  
PAINTINGS IN WATER COLOURS



## SECTION I

### PAINTINGS IN WATER COLOURS

**B**EFORE the year 1797, in which Turner first contributed an oil-picture to the exhibition of the Academy, he had appeared before the public as an exhibitor whose modest pretensions were confined to drawings in the stained manner. But it was about this same year that Girtin and he began to attract notice as the leaders of a movement which was evolving from the stained manner the modern art of painting in water colours. And ever as this evolution proceeded, each year producing drawings of increasing splendour of colour and depth of tone, a large proportion of Turner's contributions to the exhibitions continued to be works in water colours, until he succeeded in triumphantly proving to his contemporaries that paintings could be produced in the new medium which held their own beside the most powerful works in oils. But by the time that he had achieved this the direction of his ambitions had become changed; a desire to surpass the ancient masters of landscape in their own method had

developed itself in him. In 1807, for the first time, his contributions were exclusively oil-pictures. Four years later, however, he reappeared as an exhibitor of works in water colours with the *Chryses* and *Scarborough* ; and these were followed in 1815 by the great drawings of the *Reichenbach* and *Devil's Bridge*, now at Farnley Hall, together with the *Fluelen* and *Battle of Fort Rock*, formerly in the same collection.

With these works, executed upon a scale never before that time approached, nor often since surpassed in water colours, Turner practically took his leave of the Academy as a painter in the method of which he had been the foremost pioneer, for he exhibited only four more drawings ; they appeared at intervals, the last in 1830. But it must not be supposed that he abandoned the art ; it may be said, in fact, that the second part of his life was even more zealously devoted to demonstrating the delicacy of the medium than the first had been to displaying its strength, and that the scores of drawings he produced each year for the service of engravers, form in some ways a more important section of his works than the oil-pictures by which he was annually represented in the Academy. It may be added that in many of these very oil-pictures the contemporaries of Turner believed that they discerned the constant influence of the style, and occasional use of the materials of his practice in water colours.



A drawing in the stained or tinted manner may be not inaccurately described as the combination of a finished work in monochrome, and a slight sketch in colour; the subject was first drawn and shaded with full details in black and white, and afterwards coloured with washes of transparent tints. The effect of a drawing completed in the first stage alone is shown in the *Landscape, with a Tower on a Rock*, by Turner, in the Victoria and Albert Museum (1685-71), while the process of applying the colour is seen in the *Llangollen Bridge*, by Gresse, in the same collection (1731-71), where it has been arrested some way short of completion. The causes which led to the development of this artificial, complicated method are difficult to discover; they may perhaps be found in the practice of underpainting in monochrome, that has prevailed among painters in oils since the time of the old masters, or they may be traced to the defective materials which the early water-colour painters were forced to use.

Great as was Turner's industry at all periods of his life, it is incredible that he should have produced before the age of twenty-three, at which he had entirely emancipated himself from its trammels, all the drawings in the stained manner which are now attributed to his hand in public and private collections; especially when it is considered that several of his early works, of which the names are

recorded in the Academy catalogues, can no longer be identified. Of the drawings that are indisputably by him, the earliest are marked by a timidity of execution which gives a certain Chinese air to some passages, particularly the trees. This is extremely pronounced in the views of places near Bristol, drawn by the artist in the course of his visits to the Narraways about 1790, and in the *Malmesbury Abbey*, exhibited in 1792. In a drawing of *Oxford Cathedral*, dated 1794 (collection of the Rev. E. S. Dewick, Guildhall, 1899, No. 2.), great breadth in the handling of foliage is attempted. This appears to have been experimental; the elaborate convention adopted in the *Magdalen Bridge, Oxford* (Whitworth Institute, Manchester), and *Tintern Abbey* (Victoria and Albert Museum, 1683-71), executed in this same year is more characteristic of his general practice at this time. Not less marked are peculiarities in the treatment of architectural details; the accentuation of joints in masonry, as in the *Bridlington Priory* (Victoria and Albert Museum), and the expression of mouldings by broad, short strokes, due in all probability to the use of a reed pen, as in the *Saint Albans* (Victoria and Albert Museum, 1684-71), are very conspicuous.

It will, perhaps, always remain doubtful whether ill-sized paper and feebly-toned pigments were among the causes which contributed originally to the rise of the stained manner, but it is unquestion-

able that without the great improvements, made towards the close of the eighteenth century, in the manufacture of artists' materials, no such revolution as that which gave birth to modern water-colour art could have been carried through.

These improvements were in part due to the demands of a large body of draughtsmen which the interest in topography, at that time making itself generally felt, had called into activity, and in part to the universal industrial activity of the period, guided as it was by the Society of Arts. As early as 1760 the Society had, as we learn from a letter of the poet Gray to William Mason (June 7th, 1760),<sup>1</sup> turned its attention to the manufacture of paper, and had succeeded in producing a material made from silk rags "and intended for the uses of drawing," which was doubtless greatly superior in surface to the wire-wove paper before that time in use. It was, moreover, made in large sheets, so that the necessity of joining the paper for large drawings, from which Paul Sandby<sup>2</sup> and his contemporaries had suffered, was no longer felt; there exist in the Print Room of the British Museum two drawings made by Hearne in 1780 upon single sheets of paper above two feet in length. This material would appear to be the "improved cartridge paper, introduced towards the close of the last century," alluded to by Mr. Samuel Redgrave in

<sup>1</sup> *Works of Thomas Gray*, edited by Gosse, 1884, iii., 40.

<sup>2</sup> *Thomas and Paul Sandby*, by W. Sandby, 1892, p. 114.

the introduction to his catalogue of the Historical Collection of Water-colour Drawings in the South Kensington Museum.<sup>1</sup> Many drawings in that collection are executed upon such paper, the earliest bearing a date (1772) being a landscape by Devis (1734-71). The existence of some defects even in this material may be inferred from the evidences of patching in the *View of the North Parade, Bath*, 1777, by Thomas Malton in the same collection (1723-71). In the course of tinting the sky in this drawing some serious accident must have occurred, since the artist was compelled to cut off the landscape at the skyline and repaint the upper part of the picture upon a fresh sheet of paper. Such paper as this could not in any case have borne repeated washings, nor would sponging and scraping have produced upon it the effects to which Turner had recourse for the most original passages in his drawings. But in the smooth paper called vellum paper by Messrs. Whatman, who introduced it about 1790, he found a perfect groundwork for these processes, and he adhered to its use during the rest of his life.

The improvement in the manufacture of paper had its parallel in that of pigments. Mr. Redgrave<sup>2</sup> declares that about the year 1783 the palette of the water-colour painter, John Robert Cozens, was

<sup>1</sup> S. Redgrave, *Descriptive Catalogue of Water-Colour Drawings in the South Kensington Museum*, 1876, p. 18.

<sup>2</sup> P. 17.

limited to six colours, yellow ochre, Indian red, lake, indigo, burnt sienna and black. But Girtin, who died in 1802, had been able to increase the number to fourteen, by adding to the last five of the above list, light red, Roman ochre, brown pink, gamboge, yellow lake, ultramarine, Prussian blue, madder brown and Cologne earth. His biographer adds that "his palette was covered with a greater variety of tints than that of almost any of his contemporaries." It is doubtful if Turner ever possessed such an array of sad colours, but he adopted several bright hues as they became available for painters in water colours in the early part of the century. Some of these brilliant pigments had been at the service of the illuminators of the middle ages, and were indeed employed by painters in body colours throughout the eighteenth century, but, on account of their opacity perhaps, had fallen out of use among the practitioners of the stained manner. It is not improbable that amongst the blue pigments upon Turner's palette was to be found one or other of the mixed shades of ultramarine prepared at that time for the use of miniature painters; his remark to the effect that cobalt was good enough for him, cannot be construed into a denial of his employment of the more costly pigment, for without it many passages in his works could never have been accomplished. The advances in the manufacture of colours, as in that of paper, were largely due to the encourage-

ment given by the Society of Arts; the firm of Reeves holds one of the earliest prizes conferred (1781), by the Society for improvements in this industry. Turner usually obtained his colours from Messrs. Newman, whose books, had they been preserved,<sup>1</sup> might have furnished some curious particulars to supplement the meagre description of his colour-box given by Mr. Trimmer.<sup>2</sup>

It is not easy at this distance of time to decide to whom is due the honour of having been the earliest to take advantage of the improved technical conditions, and shake off the bonds of the stained manner. Girtin is generally accepted as the first painter, who consistently gave up the use of the preparatory painting in monochrome, and laid in whole drawings from the beginning in their proper colours. It is true that before his day the practice had been adopted in isolated instances, and that the principle had been half accepted by John Robert Cozens and John Smith (called "Warwick" Smith), who underpainted different parts of their drawings with appropriate shades of grey. Nothing but a miscalculation of the *amount* of the improvement effected by Girtin can twist the statement of Bryan,<sup>3</sup> that some drawings by Cozens were "executed in a style

<sup>1</sup> *Richard Cosway, R.A.*, by G. C. Williamson, 1897, p. 91.

<sup>2</sup> Thornbury, *Life of Turner*, edit. 1897, p. 364.

<sup>3</sup> *Dictionary of Painters and Engravers*, 1816.

afterwards adopted and improved by the ingenious Mr. Girtin," into an assertion that Cozens abandoned underpainting of any sort. The question is involved by the difficulty of affixing dates to the majority of Girtin's drawings; and the vast mass of evidence collected by Messrs. Redgrave in their *Dictionary of Artists of the English School, Century of Painters and Catalogue*, and by Mr. Roget in his *History of the Old Water-colour Society*, does not conclusively lead to the identification of the pioneer in this matter. Whoever the leader, there can be no doubt that in this direction Turner's part was that of a follower, although an infantile production of his was among the isolated precursors of the general movement. In this work, a view of *Nuneham Courtenay*, dated 1787 (National Gallery), the features of the landscape are depicted in heavy masses of colour without a trace of monochromatic foundation. And strong indeed must have been the influence that could compel an artist who had once hit upon this natural, simple method of tinting a drawing into fettering himself with the complicated routine of the stained manner.

The exact stages of Turner's emancipation cannot be traced in his surviving works, but we may presume that it was gradual and that there was a period, whose existence is the most difficult to determine, during which he made use of the method of polychromatic underpainting. Two



drawings of the interior of Ely Cathedral (Nos. 31 and 35 of the following list) are of the greatest interest in this respect, being in all probability the two drawings exhibited in 1796 and 1797, and illustrating his treatment of the very same subject in two consecutive years, the most critical of the whole period of his development. The first drawing (No. 31) is dominated by the blue-grey hue which was unquestionably used by Turner for the foundation of stained drawings before this time; the colour, warmer and less monotonous, of the second (No. 35) appears to point to the employment of modified greys in the preparatory stage. The same may be said of the *Norham Castle*, 1798, while in other drawings of these years, such as the *Choir of Salisbury Cathedral*, 1797, the use of even warmer tones for the purpose may be traced. The brief duration of this transitional period must be inferred from the appearance in the same exhibition (1798) as the *Norham Castle* of the famous *Kirkstall Abbey* beside which it looks colourless and flat. In the *Kirkstall* and in the *Warkworth Castle* of the following year, the modern style of painting in water colours is seen in its earliest perfection; it is highly improbable that the strong foregrounds of these pictures are due to the employment of preliminary shading in any way resembling that of the old manner.

The devices for enriching the shadows of a



picture which thus in the hands of Girtin and his followers precipitated the fall of the stained manner, find their parallel in the methods invented by Turner, which, by endowing it with surpassing faculties for rendering light, contributed with not less force to the rise of the new art. It is in sympathy with the genius of each painter that this new art in its inception should have received from Girtin its power in the expression of shade and darkness, from Turner its supereminence in the representation of light and colour. The innovations wrought by Turner, although made possible by them, can scarcely be considered among the direct results of the improvements in the manufacture of artists' materials. They were in fact designed to obviate a difficulty at that time still unconquered by colour makers. Up to the time when Turner first applied himself to the question there were known only two modes of rendering white objects or high-lights in a work in water colours: either spaces of clear paper could be reserved amid the spaces of tint, or touches of opaque paint must be added over them. The tendency of lead white, the only white pigment at that time to be had, to blacken under certain ordinary conditions formed a grave objection to the use of the second process, yet, such was the difficulty of obtaining a sparkling effect by the first, that Pars, Cozens, and even upon occasion Girtin, gave in to the employment of this

treacherous material. Turner, however, by contriving various methods of removing, by washing and scraping, the colour from the surface of the paper, avoided this choice of evils.

A tradition recorded by Mr. Roget,<sup>1</sup> whose summary of the whole question is very complete, ascribes to Girtin the discovery of the processes in their simplest form; it relates that he produced the first wiped-out light by brushing away a drop of water which had accidentally fallen upon his drawing. No one, however, who possesses a fairly wide acquaintance with Girtin's works can call forward many instances of his use of wiped-out lights, although a few may be found in which, as in the *Star Cross, Devon* (British Museum), he has had recourse to opaque white pigment. While the coarse texture and stone-coloured hue of the paper he affected must, had the idea occurred to him, have proved insuperable barriers to its development.

An instance of wiping-out in its most primitive form, which carries the actual origin of the idea back to the generation before Girtin or Turner, has recently been discovered by Mr. Lawrence Binyon.<sup>2</sup> It occurs in a drawing, in the British Museum, of *Mount Etna from the Grotta del Capro*, executed in 1777 by John Robert Cozens, where the smoke of a fire has been expressed by

<sup>1</sup> *History*, vol. i. p. 93.

<sup>2</sup> *Life and Works of Thomas Girtin*, 1900, p. 22.

the removal of the colour from the background by violently rubbing it with a damp cloth. No other case of the employment of any similar process has been detected amongst the works of Cozens, and this single instance had no more effect upon the general progress of water-colour art than the drawing of *Nuneham* by Turner, to which allusion has already been made.

The appearance of the first drawings in which Turner had taken advantage of the new processes excited the admiration of the art world,<sup>1</sup> and the importance of the principle was at once recognized. It is probable that he was at first able to keep his methods secret, but various experiments were made by other painters with the intent of obtaining the same effects if not by the same means. Most of these experiments seem to have been based upon an idea that they had been obtained with the aid of a stopping-out varnish of some description. By means of this, the forms of the lights would have to be laid in upon the white paper at an early stage of the work ; protected by such a varnish the ground would be prevented from absorbing any tinge of the water colours laid over it, and, at the end, the hidden lights would be revealed by a wash of the spirit-solvent with which the stopping-mixture had been prepared. This process, possibly suggested by the directly analogous practice of aquatint engraving, at that

<sup>1</sup> *Somerset House Gazette*, 193-4.

time reaching its high tide of fashion was even, it has sometimes been maintained, in use before any form of wiping-out. A dialogue between Lord Warwick and An Amateur, dramatically narrated by Pyne,<sup>1</sup> supports this view by ascribing the first discovery of a method for expressing bright touches of light, without employing opaque paint, to Francis Nicholson. It is certain that this artist was amongst the first to perfect a stopping-out process, but his invention cannot be traced further back than 1799, when he sold it to the Society of Arts.<sup>2</sup> The fact is, that the results obtained by the two methods are essentially different, so that, even if the earlier discovery of the stopping-out process could be proved, the honour due to the originator of the wiping-out method would in no degree be lessened. It is possible without distorting facts to go yet further, and, supposing it to be certain that Turner was not the actual originator, to maintain that he was the first to perceive the full capabilities of the principle and to develop the various modes of carrying it into execution. The essential superiority of the wiping-out system is due to the fact that all lights produced by its aid retain in a faint tincture the local colour of the surface from which they are picked out, whereas by stopping-out, unless the process be indefinitely repeated, blank masses of white

<sup>1</sup> *Somerset House Gazette*, i. 30.

<sup>2</sup> *Transactions of the Society of Arts*, 1799, p. 295.

alone are preserved. By taking advantage of this characteristic Turner was able to obtain many subtle effects of colour without the use of glazings, and his drawings, especially those of the England and Wales series, contain passages where form, modelling, and tone have all, by dexterous wiping and scraping, been extracted from a simple wash of colour. To this same peculiarity in their execution is probably due the comparatively good preservation of the tone in those of Turner's drawings whose colours have partially faded. While in those of Barret, and some other painters who failed to observe this technical refinement, the disappearance of the glazings that veiled the vigorously scraped lights, has been accompanied by a certain disturbance in the balance of light and shade.

The devices, ranging from gentle sponging to forcible cutting away of the surface, used by Turner to give effect to his newly discovered principle, make their appearance one after another in his drawings between 1796 and 1804. And the order in which they occurred to him may be traced not only through single dated works, but through two series of drawings executed during this period. Each set consists of eight drawings, views in one case of Oxford, in the other of Salisbury Cathedral. The first, designed for headings to the University Almanacs, is now in the Gallery at Oxford; the second, made for Sir Richard Colt Hoare, Bart., hung formerly at Stourhead, but has now been

dispersed. The dates of the Oxford drawings are fixed by the entries of payment for them in the accounts of the University Press, those of the Salisbury drawings in some cases by inscriptions upon them, in others by their appearance in the catalogues of the Academy exhibitions.

The date of the very earliest drawing in either series, the *Oriel College*, is alone difficult to determine. It was paid for in 1799, but upon internal evidence may well have been executed as much as three years earlier; the handling is, indeed, in Turner's earliest manner excepting in the transoms of the windows where there are lights that have been obtained by damping and wiping out with rag or bread-crumbs. It is doubtless possible that these touches may have been added when the drawing was about to pass into the possession of the University, but convincing testimony that the first idea of wiping out lights occurred to Turner about the year 1796 is to be derived from the two drawings of *Ely Cathedral* mentioned not long since. The earlier of these was exhibited in that year, and all the lights in it appear to have been left from the beginning in the old manner; the second, exhibited in 1797, is in respect to composition a duplicate of the first, but among other technical advances shows, upon the ribs of the vaulting, some touches that have been wiped out. More extensive use of the same process is discernible in the *Choir of Salisbury Cathedral* (No. 34 in

the following list), belonging to the Stourhead set, exhibited at the same time. The simpler device of dry scraping with a knife is to be detected in the *Lincoln Cathedral*, exhibited in 1795 (British Museum), where, however, it is used in two places in the foreground only. It is used with great freedom and complete comprehension of its effect in the *Kirkstall Abbey*, exhibited in 1798, and now in Sir John Soane's Museum. The effects of sponging are visible in the *Warkworth Castle* (Victoria and Albert Museum, 547), which appeared at the Academy in the following year.

The furthest development of the system is found in the use of a blunt point to mould, as it were, a heavy wash of colour in its wet state. With the discovery of this, the number of simple processes for obtaining lights in a work in pure water colours became incapable of extension. Even in its simplest form this device is not to be detected in any drawings earlier than those made by Turner after his first Swiss journey in 1802. The fruits of this journey show in the direction of technique, as in others, a vastly increased range of genius; amongst them the great Swiss landscapes of the Farnley Hall collection hold the first place. It is true that most of them were not exhibited until 1815, but there is good authority for supposing that many of them were painted above ten years earlier. And while the readings of the dates upon some are matters of dispute, it cannot



be said that any show advances in workmanship beyond that of drawings incontestably belonging to the year 1803. The technical peculiarities which they possess have been learnedly commented upon by Mr. Samuel Redgrave in describing a replica of one of them, the *Battle of Fort Rock*, in the National Gallery.<sup>1</sup> "It combines," he says, "lights wiped out of the local colour in the sky, and sharply and decisively on the trees in the foreground ; others scraped out with a blunt instrument whilst the full lay of local colour is in a wet state, as in the moss on the wall, and part of the fir trees on the bank on the right ; lights scratched out, as in one of the waterfalls ; others cut sharp and clear with a knife from the white paper, as in the housings of the mules on the mountain road ; together with a large amount of surface washing, to give texture and air." The same remarks are equally applicable to the workmanship of the *Tivoli* (exhibited 1818), and the *Stourhead* (1825), but a much slighter treatment is noticeable in the two last drawings sent (1829 and 1830) by Turner to the Academy exhibition. In several respects these pictures stand alone ; the subjects of both are moments of dramatic interest in the painter's own life ; in both the foreground lies buried in deep snow ; and in both Turner's characteristic method is displayed upon a scale larger than he

<sup>1</sup> *Catalogue of the Water-Colour Paintings in the Victoria and Albert Museum.* Introduction, p. 16.



had for some years adopted for any but pictures in oil.

Having thus described the technical equipment inherited by Turner as a water-colour painter, and the amplification it received at his hands up to the time when he ceased to exhibit works in this medium, it is now not inopportune to recall briefly the artistic forces that influenced him during these the first forty years of his life. The taste and judgment of Dr. Munro doubtless, as Ruskin pointed out, contributed more than any other force to the formation of Turner's style, and it is unfortunate that we are not able in his case, as we are in that of Girtin, to tell whose works he was encouraged by his early patron to study.<sup>1</sup> The formal instruction he received from Thomas Malton also left its mark upon Turner's method of work; the study of the master's bold style with its echoes of Canaletto and Guardi, as displayed in the *Views of London* (1792), is indeed constantly reflected in the architectural drawings that built up the reputation of the pupil. Side by side with it is seen the influence of Michael Rooker, its force due to the fact that Turner was called upon while still young and unknown to carry on the tradition of this artist in designs for the *Oxford Almanac*. When it is considered that Rooker and his father had, largely upon the strength of these very Almanacs, achieved as

<sup>1</sup> Thornbury, p. 58.

draughtsmen and engravers of architectural subjects, fame only equalled by that of the two Piranesi, it is not to be wondered at that Turner should have moulded his style upon such distinguished predecessors.

Yet another draughtsman, the study of whose style left a strong impression upon Turner, was Thomas Hearne, whose great series of views of the *Antiquities of Great Britain* attracted public attention for some years, the first of the drawings having been made in 1771, while the last of the engravings from them, by John Byrne, did not appear until 1806. At some time during the progress of the work, exactly when seems to be uncertain, fifty-two of the drawings were exhibited in the Gallery in Spring Gardens, where Turner may well have seen them. Considerable interest is attached to them in that they are the earliest English landscapes, showing an attempt to add interest to topography by laying stress upon effects of weather. The storm in the *Saint Mary's Abbey, York*, the rolling clouds in the *Peel Castle*, and the delicate breaking sunlight in the *Stonehenge* are striking instances of this. The series also displays, here and there, original ideas in composition, such as the use of tree tops for a foreground in the *Gloucester*, an artifice adopted by Turner upon more than one occasion.

Perhaps the influence whose force with Turner is most difficult to estimate is that of Girtin. It

was not of long duration, but it bore both upon the artistic and technical aspects of Turner's work and that at a most critical period of its growth. Girtin's share in the founding of modern water-colour art has already been noticed, and it is only necessary to recall that, while Turner eagerly took advantage of his friend's inventions, no corresponding appreciation of Turner's artifices is shown in the work of Girtin. The characters of their styles, differed more widely with each year up to the time of Girtin's death, and it is not, perhaps, too hazardous to conjecture that his later manner, had he lived to develop it, would have run in lines more nearly parallel to those of De Wint than to those of Turner. That Turner always cherished a great admiration for his early friend is curiously shown by his occasional adoption of Girtin's point of view for a subject; the *Totnes*, in the Rivers of England, and the *Richmond from the Swale*, in the England and Wales series, for instance, are taken directly from Girtin's views of the same places in the *Copper-Plate Magazine*.

Turner was doubtless conscious that he had occupied the foremost place amongst the originators of painting in water colours, and far outstripped any competitors in its practice. For this reason he did not devote himself, as he did in oil-painting, to challenging his forerunners and contemporaries in a series of imitative pictures. To this the *Flounde-r-fishing* and the *Chickens*, in the

Farnley Hall collection, are exceptions; they appear to have been painted in emulation of Cristall, Heaphy, and some other artists whose fish-markets and rustic subjects had attracted the attention of fashion about 1809. In other respects the subjects of the drawings exhibited by Turner in the Academy, show considerable independence of precedent, and display his genius in certain classes of subjects to whose illustration he rarely turned during the same years as a painter in oils, or in after life in either medium. In them alone can he be appreciated as an architectural painter—a field where he has only been excelled by Canaletto and Guardi at their best. In them alone is revealed his first impression of the Alps, an impression which (as the spectator standing in the saloon at Farnley Hall realizes), must have been the deepest emotion of his life. And, although he never exhibited a picture of still-life, his pre-eminence in this branch of art is made manifest in his earlier water-colour paintings alone. The drawings in the Farnley Hall *Book of Birds*, as well as other scattered examples, have only been surpassed by Dürer and Rembrandt in such renowned masterpieces as the *Hare* at Vienna or the *Bittern* at Dresden.

## 1 VIEW OF THE ARCHBISHOP'S PALACE, LAMBETH.

The Palace with Westminster Bridge beyond ; in front is an inn, over its roof is seen the Lollard's Tower, on the extreme left low buildings and a tree ; several figures, one a man in a red coat walking along the middle of the street ; blue sky with clouds.  $10 \times 14\frac{1}{4}$ .

R.A. 1790, No. 644. COLLECTION : Mrs. Courtauld, O.M. 1887, No. 3.

Rodd's catalogue of Turner's works (published by Boone, 1857), describes drawings of *Dover* and *Wanstead* exhibited in 1787 as the earliest sent by J. M. W. Turner to the Academy. This error has been supported by Hamerton (p. 28) and others, but Thornbury's opinion that the *Lambeth* was really the first work exhibited by J. M. W. Turner is now generally accepted as correct. He states (p. 23) that the present drawing belonged in his day to Miss Dart of Bristol.

## 2 KING JOHN'S PALACE, ELTHAM.

R.A. 1791, No. 494. COLLECTION : Sir William Drake ; sale 1891, £10 10s. (Hooper).

3 SWEAKLEY NEAR UXBRIDGE, THE SEAT OF THE REV<sup>d</sup>. MR. CLARKE.

R.A. 1791, No. 560.

## 4 MALMSBURY ABBEY.

Interior of the ruins of the nave ; in the middle a man and a dog ; pigs in the foreground. *Signed*, W. Turner, delt.  $21 \times 14\frac{1}{4}$ .

26 PAINTINGS IN WATER COLOURS

R.A. 1792, No. 436. COLLECTIONS: [Mrs. Cooper, A. T. M. 1857, No. 269 (?),] possession of Messrs. Agnew, 1899.

5 THE PANTHEON—THE MORNING AFTER THE FIRE.

Ruins of a brick building; part of a wall with a window above and an arched doorway below; in the foreground two figures.  $11\frac{3}{4} \times 9\frac{3}{4}$ .

R.A. 1792, No. 472. COLLECTION: P. C. Hardwick, Esq., O.M. 1887, No. 7.

Thornbury, p. 534.

6 VIEW ON THE RIVER AVON, NEAR ST. VINCENT'S ROCK, BRISTOL.

R.A. 1793, No. 263. [COLLECTION: Huskisson; sale 1864, £31 10s. (?).]

This, with Nos. 30 and 89 *post*, sold at the same time, appears among "*pictures*," in distinction to "*drawings*" in the sale catalogue. It was hung in the ante-room at the Academy with the "*Young Artists*" and other well-known pastel pictures by John Russell, R.A., and a work by M. A. Rooker, which was presumably in water colours. There is good reason to suppose that the *Millbank* of 1797 was Turner's first exhibited oil picture.

It would be rash to identify this drawing, or No. 8 *post*, with either of those of the same neighbourhood now in the National Gallery. Turner doubtless executed many of the same class about this time, during the visits he is said to have paid to Mr. Narraway, an old friend of his father, who lived at Bristol. (Thornbury, pp. 23, 24.)

7 GATE OF ST. AUGUSTINE'S MONASTERY, CANTERBURY.

20 $\frac{1}{2}$  × 16.

R.A. 1793, No. 316. COLLECTIONS: Sir William Tite, O.M. 1873, No. 384; sale 1874, £158 11s. (Durlacher). Mrs. Berthon; sale 1891, £19 19s. (Nathan).

8 THE RISING SQUALL—HOT WELLS FROM ST. VINCENT'S ROCK, BRISTOL.

R.A. 1793, No. 323.

Messrs. Redgrave, in their *Dictionary of Artists of the English School* describe this as an oil-picture; they correct the statement in their *Century of Painters of the English School*.

9 SECOND FALL OF THE RIVER MONACH, DEVIL'S BRIDGE, CARDIGANSHIRE.

R.A. 1794, No. 333.

10 PORCH OF GREAT MALVERN ABBEY, WORCESTERSHIRE.

R.A. 1794, No. 336. COLLECTIONS: [R. Chambers, Esq.; sale 1859, £21 (Gambart). J. Smith, Esq.; sale 1870, £56 14s. (Agnew). Sale, July 2nd, 1888 (Lord Beauchamp) (?).]

The drawing sold in 1888 was one of a pair of views of Malvern, upon one of which the following note, copied in the catalogue, was written: "I purchased this and another, of a carver and gilder in London about the year 1794, who told me he had them of a young artist in payment of some picture frames. T. Norris, Hughenden Manor, Bucks."

28 PAINTINGS IN WATER COLOURS

11 CHRISTCHURCH GATE, CANTERBURY.

[View of the south side of the gate seen directly in front ; houses at either side.  $10\frac{1}{2} \times 10\frac{1}{8}$  (?).]

R.A. 1794, No. 388. COLLECTIONS : [John Ruskin, Esq., Fitzwilliam Museum, Cambridge, 1861 (?).]

12 INSIDE OF TINTERN ABBEY, MONMOUTHSHIRE.

In the middle of the picture the great arches of the crossing, the choir seen in perspective beyond with the East window in the distance to right ; to left, the transept ; the foreground encumbered with masses of fallen stone, two men to left. *Signed*, Turner.  $12\frac{1}{2} \times 9\frac{1}{2}$ .

R.A. 1794, No. 402. COLLECTIONS : William Smith, Esq. ; V.A.M. 1871, No. 1683-71.

13 ST. ANSELM'S CHAPEL WITH PART OF THOMAS A BECKET'S CROWN—CANTERBURY CATHEDRAL.

South-eastern angle of the Cathedral ; in the foreground a cart drawn by two horses, a man seated on the leading horse, two other figures and dogs ; blue sky with clouds. *Signed and dated*, Turner, 1793.  $20\frac{1}{4} \times 14\frac{3}{4}$ .

R.A. 1794, No. 408. COLLECTIONS : Dr. Monro ; sale 1833, £12 12s. (J. M. W. Turner?) J. E. Taylor, Esq., O.M. 1887, No. 19.

14 ST. HUGH'S, THE BURGUNDIAN'S PORCH AT LINCOLN CATHEDRAL.

R.A. 1795, No. 411. COLLECTION : R. Clutterbuck, Esq. Cooke's Exhibition



(see Appendix), 1824, No. 136. A.T.M.  
1857, No. 303.

15 MARFORD MILL, WREXHAM, DENBIGHSHIRE.

[View of the mill with the mill-stream in the foreground and trees on the right; at an open window to left is seen a man letting down a bucket; blue sky with clouds. *Signed*, Turner.  $9\frac{3}{4} \times 7$  (?).]

R.A. 1795, No. 581. COLLECTIONS: [J. E. Taylor, Esq., O.M. 1887, No. 15. Whitworth Institute, Manchester, Guildhall, 1899, No. 101 (?).]

16 WEST ENTRANCE OF PETERBOROUGH CATHEDRAL.

R.A. 1795, No. 585.

17 TRANSEPT OF TINTERN ABBEY, MONMOUTHSHIRE.

View looking down the transept; in the distance a group of four figures; in the foreground a wheelbarrow.  $13\frac{1}{2} \times 10$ .

R.A. 1795, No. 589. COLLECTIONS: [Miss Miller, A.T.M. 1857, No. 297 (?).] J. E. Taylor, Esq., O.M. 1887, No. 26.

18 WELSH BRIDGE, AT SHREWSBURY.

R.A. 1795, No. 593. COLLECTION: [J. T. Gibson-Craig, Esq.; sale 1887, £31 10s. (Watson) (?).]

*March 66. C.  
£27. Colu*

19 VIEW NEAR THE DEVIL'S BRIDGE, WITH THE RIVER RYDDOL, CARDIGANSHIRE.

R.A. 1795, No. 609.

30 PAINTINGS IN WATER COLOURS

20 CHOIR IN KING'S COLLEGE CHAPEL, CAMBRIDGE.

R.A. 1795, No. 616.

A drawing of this chapel is mentioned in Turner's catalogue of his own gallery, 1809, No. 18. This catalogue, which enumerates eighteen pictures, has been printed by Wornum in the Introduction to the *Turner Gallery* (p. xi).

21 CATHEDRAL CHURCH AT LINCOLN.

View from the West looking across Bailgate, with houses on either side, towards the Exchequer Gateway, which stretches across the picture in the middle distance ; above it rise the towers of the cathedral, the western ones crowned with their ancient spires ; a stage coach is passing under the great arch of the gateway ; carts and numerous figures in the street ; blue sky with clouds.  $17\frac{3}{4} \times 13\frac{3}{4}$ . *Signed and dated*, W. Turner, 1795.

R.A. 1795, No. 621. COLLECTION : British Museum.

Engraved in the *English Illustrated Magazine*, vol. v. p. 420.

22 FISHERMEN AT SEA.

R.A. 1796, No. 305.

The *Companion to the Exhibition*, 1796 (quoted by Cunningham, *Turner and his Works*, 1852, p. 21), gives the following account of this picture : "As a sea-piece this picture is effective. But the light on the sea is too far extended. The colouring is however natural and masterly ; and the figures, by not being more distinct and determined, give the obscure perception of objects, dimly seen through the gloom of night, partially illumed."

## 23 CLOSE GATE, SALISBURY.

R.A. 1796, No. 369.

24 ST. ERASMUS IN BISHOP ISLIP'S CHAPEL,  
WESTMINSTER ABBEY.

R.A. 1796, No. 395. COLLECTIONS: Edward first Earl of Harewood; sale 1858, £109 (Colonel Pennant). John Dillon, Esq.; sale 1869, £178 10s. (Agnew). John Heugh, Esq.; sale 1874, £488 5s. (bt. in); sale 1877, £231 (Vokins).

It is in this drawing that the date of Turner's birth is inscribed upon a gravestone in the foreground (Thornbury, p. 2).

## 25 WOOLVERHAMPTON, STAFFORDSHIRE.

R.A. 1796, No. 651.

## 26 LANDILO BRIDGE AND DINEVOR CASTLE.

R.A. 1796, No. 656.

## 27 INTERNAL OF A COTTAGE, A STUDY AT ELY.

R.A. 1796, No. 686.

## 28 CHALE FARM, ISLE OF WIGHT.

R.A. 1796, No. 699.

## 29 LANDAFF CATHEDRAL, SOUTH WALES.

R.A. 1796, No. 701.

## 30 REMAINS OF WALTHAM ABBEY, ESSEX.

R.A. 1796, No. 702. COLLECTION: Huskisson; sale 1864, £141 15s. (bt. in).

Redford describes this as an oil-picture, and the

32 PAINTINGS IN WATER COLOURS

price, a large one under the circumstances, goes to support this opinion. See No. 6 *ante*.

31 TRANCEPT AND CHOIR OF ELY MINSTER.

View of the interior of the Octagon looking towards the North-east; in front of the organ-screen, pews filled with figures listening to a preacher who is seen on the right. 26 × 20.

R.A. 1796, No. 711. COLLECTIONS: [R. Chambers, Esq.; sale 1859, £11 11s. (Warburg) (?).] R. Durning Holt, Esq., Birmingham 1899, No. 29.

See No. 35 *post*.

32 WEST FRONT OF BATH ABBEY.

View of the West front of the Abbey, with houses against the North side of it; in front of the door two porters with a sedan chair, four women in the street, one of them talking to a child in the window of a house on the right; blue sky. *Signed*, "W. Turner." 9 $\frac{1}{4}$  × 11.

R.A. 1796, No. 715. COLLECTION: Rev. C. F. Mayo, O.M. 1887, No. 30; sale 1893, £69 6s. (Hurrell). Sale 1894, £57 15s. (Mash).

An oil picture of this subject in the collection of Mr. R. Hall McCormick, of Chicago, is engraved in Wedmore's *Turner and Ruskin*.

33 TRANCEPT OF EWENNY PRIORY, GLAMORGANSHIRE.

Interior of the building; a rood-screen crosses the principal arch on the left; to right is a tomb with a recumbent effigy; a woman standing near

an open door through which the sunlight enters ; pigs and poultry feeding on the floor ; in the foreground a coop.  $15\frac{1}{2} \times 22$ .

R.A. 1797, No. 427. COLLECTIONS: John Dillon, Esq.; sale 1869, £106 1s. (Agnew). Dr. John Percy, O. M. 1887, No. 32; sale 1890, £22. James Pyke Thompson, Esq. Corporation Art Gallery, Cardiff.

### 34 CHOIR OF SALISBURY CATHEDRAL.

Interior, looking Eastward; the chantry of Bishop Audley conspicuous on the left; Communion Service being celebrated at the altar. *Signed and dated*, Turner 1797.  $25\frac{1}{2} \times 19\frac{3}{4}$ .

R.A. 1797, No. 450. COLLECTIONS: Sir Richard Colt Hoare, Bart., and his descendants; sale 1883, £136 10s. (Gibbs). Watson Fothergill, Esq., O. M. 1887, No. 37, Guildhall, 1899, No. 109.

Engraved in Wedmore's *Turner and Ruskin*.

This appears to be the first of the five drawings belonging to the series of views of Salisbury Cathedral, commissioned by Sir R. Colt Hoare, which Turner exhibited in the Academy, the others are Nos. 36, 45, 46, and 59 *post*. The complete series, consisting of eight drawings, hung at Stourhead until dispersed at Christie's in 1883.

### 35 ELY CATHEDRAL, SOUTH TRANCEPT.

Interior of the Octagon looking towards the North-east; in front of the organ-screen pews filled with figures listening to a preacher who is seen on the right.  $25 \times 19\frac{1}{2}$ .

34 PAINTINGS IN WATER COLOURS

R.A. 1797, No. 464. COLLECTIONS: James Yorke, D.D., Bishop of Ely and his heirs; sale 1875, £252 (Agnew). Mrs. Stephen Winkworth, O.M., 1887, No. 36.  
See No. 31 *ante*.

36 NORTH PORCH OF SALISBURY CATHEDRAL.

View of the porch with a funeral procession.

R.A. 1797, No. 517. COLLECTION: Sir Richard Colt Hoare, Bart., and his descendants; sale 1883, £136 10s.

37 REFECTORY OF KIRKSTALL ABBEY, YORKSHIRE.

Interior of the ruin of a Norman building; the vaulted roof is supported by two pillars, the nearer one rises from a pool of water, around the further one are grouped some cattle; river and landscape seen through two openings in the further wall. *Signed*, J. M. W. Turner.  $17\frac{3}{4} \times 25\frac{1}{2}$ .

R.A. 1798, No. 346. COLLECTION: Sir John Soane's Museum.

Engraved by John Scott for Britton's *Architectural Antiquities*, published May 1, 1814. Also with variations in *Liber Studiorum*, R. 39.

38 NORHAM CASTLE ON THE TWEED, SUMMER'S MORN.

(*Quotation from Thomson.*)

View, looking along the river towards the ruined castle which stands on a height in the middle distance; rocky banks on either side; a boat sailing near the castle; in the foreground three cows in the water, others on the bank to right, on the left a mill and a boat drawn up on

the bank, with figures near it ; sun rising behind the castle. *Signed*, Turner.  $19\frac{3}{4} \times 27\frac{3}{4}$ .

R.A. 1798, No. 353. COLLECTIONS : Edward, first Earl of Harewood ; sale 1858, £109 (Colnaghi). John Dillon, Esq. ; sale 1869, £525 (Agnew). Daniel Thwaites, Esq., O.M. 1887, No. 38. Laundry Walters, Esq., Guildhall, 1899, No. 118.

Engraved, with variations, in *Liber Studiorum* (R. 57), the point of view in the print being in the middle of the river, while in this drawing it is on the bank to the right.

This, the first of several drawings of Norham by Turner, is connected with the anecdote given by Thornbury (p. 139). Hamerton (p. 198) is mistaken in attaching the story to the drawing belonging to the *Rivers of England* series. See also Roget, *History of the Old Water-Colour Society*, i. 121.

### 39 HOLY ISLAND CATHEDRAL, NORTHUMBERLAND.

R.A. 1798, No. 404. COLLECTION : [Mrs. Moss ; sale, 1873, £79 16s. (Hughes)(?).]

[Interior of the ruins, the Romanesque arcades stretch right across the picture in three ranks one behind the other, and beyond the furthest the aisle wall is seen ; in the foreground to right a hovel built against a massive wall ; a man amongst the pillars in the middle distance, another approaching through a door in the further wall.

Engraved in *Liber Studiorum*, R. 11 (?).]

This, together with the two following works, hung in the Council Room of the Academy which seems to have been devoted at this time to the exhibition of water-colour drawings. See Roget, i. 130-131, note.

36 PAINTINGS IN WATER COLOURS

40 AMBLESIDE MILL, WESTMORELAND.

R.A. 1798, No. 408.

41 THE DORMITORY AND TRANCEPT OF FOUNTAINS  
ABBAY; EVENING.

(*Quotation from Thomson.*)

The south end of the great cloister, where it is carried on arches across the river Skell, seen against the sunset sky; other portions of the ruins to right and left; in the foreground, plants growing in the stream. 18 x 24.

R.A. 1798, No. 435. COLLECTION: W.  
Ward, Esq., Guildhall, 1899, No. 87.

Engraved by J. Basire in Whitaker's *History and Antiquities of Craven* published 1805.

This drawing has been varnished.

42 A STUDY IN SEPTEMBER OF THE FERN-  
HOUSE, MR. LOCK'S PARK, MICKLEHAM,  
SURRY.

R.A. 1798, No. 640.

This work was hung in the Antique Academy. It is not specified as a drawing in the catalogue, as are several other works in the same room.

43 SUNNY MORNING—THE CATTLE BY S. GILPIN,  
R.A.

R.A. 1799, No. 325.

This work, with the six following, was hung in the Council Room. See No. 39 *ante*.



44 ABERGAVENNY BRIDGE, MONMOUTHSHIRE,  
CLEARING UP AFTER A SHOWERY DAY.

View looking along the river Usk towards the bridge which crosses it in a long level line in the middle of the picture; beyond is seen the smoke of a town lying in the valley; in the distance and at either side are mountains; in the foreground three cows standing in the river, others upon the bank to left. Afternoon sky with heavy cumulus clouds at either side, rays of sunlight from above illuminating the distance. 16 x 25.

R.A., 1799, No. 326. COLLECTIONS: R. Chambers, Esq.; sale 1859, £25 (Gambart). J. Burnett, Esq.; sale 1876, £52 10s. (Heugh). Henry Vaughan, Esq., O.M. 1887, No. 40. V.A.M. 1900.

*Christies, June '63  
Allnutt sale, 385 g.  
Lord Ashburton*

Thornbury (p. 611) appears to identify this drawing with one in the collection of Mr. John Allnutt, A.T.M. 1857, No. 308; sale 1863, £402 5s. (Lord Ashburton).

45 INSIDE OF THE CHAPTER HOUSE OF SALISBURY  
CATHEDRAL.

View across the Chapter House, the entrance seen on the further side, the central pillar a little to its left; a group of boys lying on the floor at its base; the cloisters seen in the distance through the open door. 25 x 20.

R.A. 1799, No. 327. COLLECTIONS: Sir Richard Colt Hoare, Bart., and his descendants; sale 1883, £252 (Agnew). Whitworth Institute, Manchester, Guildhall, 1899, No. 105.

See No. 34 *ante*.

38 PAINTINGS IN WATER COLOURS

46 WEST FRONT OF SALISBURY CATHEDRAL.

R.A. 1799, No. 335. COLLECTIONS: Sir Richard Colt Hoare, Bart., and his descendants; sale 1883, £168 (Gibbs).

See No. 34 *ante*.

47 CAERNARVON CASTLE.

(*Quotation from Mallet.*)

[View across the Menai Straits towards the Isle of Anglesea; on the right the Castle rising from the water's edge with numerous boats moored beneath the walls; two larger vessels near the opposite bank and two barges in the left foreground; sunset sky. *Signed*, Turner.  $22\frac{1}{2} \times 32\frac{1}{2}$  (?).]

R.A. 1799, No. 340. [COLLECTION: Daniel Thwaites, Esq., O.M. 1887, No. 39 (?).]

It is uncertain whether the drawing described above is, as the O.M. catalogue makes out, that exhibited in 1799, or the drawing of the same subject exhibited in 1800 (No. 52 *post*). The quotation makes it clear that the present work represented a sunset effect.

48 MORNING, FROM DR. LANGHORNE'S VISIONS OF FANCY.

(*Quotation.*)

R.A. 1799, No. 356.

See No. 43 *ante*.

49 WARKWORTH CASTLE, NORTHUMBERLAND—  
THUNDER STORM APPROACHING AT SUN-SET.

(*Quotation from Thomson.*)

On the left the river Coquet flowing towards

the spectator at the foot of a steep bank which rising on the right is crowned by the Castle and some houses; to left the church spire stands out against blue undulating distance; in the foreground two boats with men drawing nets; evening sky with masses of rolling clouds behind the Castle.  $19\frac{3}{4} \times 29$ .

R.A. 1799, No. 434. COLLECTIONS: J. Ellison, Esq. V.A.M. 1860, No. 547.

Engraved by T. Lupton in the *Rivers of England*.

Replica (?)  $14\frac{1}{2} \times 20$ . Collection of John Dillon Esq.; sale 1869, £110 (Agnew).

One of these drawings, then in the possession of Hurst, Robinson and Co., was exhibited in Cooke's Exhibition, 1824, No. 104 (see Appendix).

# 50 VIEW OF THE GOTHIC ABBEY (AFTERNOON) NOW BUILDING AT FONTHILL, THE SEAT OF WILLIAM BECKFORD, ESQ.

View across a lake towards wooded hills on the summit of which is seen the tower of the Abbey; in the foreground cottages, men and women harvesting, and on the right cattle near a ford; sunny afternoon.  $27\frac{3}{4} \times 41\frac{1}{2}$ .

R.A. 1800, No. 328. COLLECTION: Sir Charles Tennant, Bart., O.M. 1887, No. 42.

This drawing and the four others of Fonthill at different times of the day, Nos. 51, 53, 54 and 55 *post*, are said to have been made for Mr. Beckford. The set was long ago broken up and individual drawings have occasionally come into the market, but it is almost impossible to identify them from sale catalogues. An attempt, however,

has here been made to do so in certain instances, but the following three records are too vague to fit into the pedigrees of any particular drawings. *View of Fonthill*, collection of John Heugh, Esq.; sale 1874, £735 (Agnew). Another (28 × 42), collection of C. J. Pooley, Esq.; sale 1880, £525 (Agnew). Another (28 × 41), collection of H. W. F. Bolckow, Esq.; sale 1891, £299. One of the series (23 × 33) is in the collection of Ralph Brocklebank, Esq.

- 51 SOUTH-WEST VIEW OF A GOTHIC ABBEY (MORNING) NOW BUILDING AT FONTHILL, THE SEAT OF W. BECKFORD ESQ.

R.A. 1800, No. 341. COLLECTION: John Allnutt, Esq.; sale 1863, £273 (Webb).

- 52 CAERNARVON CASTLE, NORTH WALES.

(*Quotation.*)

R.A. 1800, No. 351.

See No. 47 *ante*.

- 53 SOUTH VIEW OF THE GOTHIC ABBEY (EVENING) NOW BUILDING AT FONTHILL, THE SEAT OF W. BECKFORD ESQ.

R.A. 1800, No. 566. COLLECTION: John Allnutt, Esq.; sale 1863, £105 (Cox).

? *L. Morrison.*

- 54 EAST VIEW OF THE GOTHIC ABBEY (NOON) NOW BUILDING AT FONTHILL, THE SEAT OF W. BECKFORD, ESQ.

R.A. 1800, No. 663.

- 55 NORTH/EAST VIEW OF THE GOTHIC ABBEY  
(SUN-SET) NOW BUILDING AT FONTHILL, THE  
SEAT OF W. BECKFORD, ESQ.

-L 7

R.A. 1800, No. 680.

- :/ 56 LONDON, AUTUMNAL MORNING.

View from the top of a wooded mount ; a clump of trees to left, and cattle in the foreground ; in the middle distance meadows through which the river flows right across the picture ; in the distance the city, St. Paul's and Westminster Abbey near together in the middle of the composition ; hazy grey sky.  $23\frac{3}{4} \times 39$ .

R.A. 1801, No. 329. [Cooke's Exhibition, 1824, No. 9 (?) (see Appendix).]  
COLLECTIONS: W. Wilson, Esq., A.T.M. 1857, No. 308A. G. R. Burnett, Esq. ; sale, 1860, £315. C. F. Huth, Esq. ; sale 1895, £367 10s. (Agnew). Miss James ; sale 1891, £168. Ralph Brocklebank, Esq., Guildhall, 1899, No. 97.

Engraved in Wedmore's *Turner and Ruskin*.

- 57 PEMBROKE CASTLE, SOUTH WALES: THUNDER  
STORM APPROACHING.

View across an inlet of Milford Haven, rough water with strong breeze blowing from the right ; in the middle distance, to left, some vessels, three under sail, one flying a white flag, off the point upon which the castle stands, in the middle of the picture the gatehouse of the castle, to right the keep and two boats ; in the foreground a stretch of wet sand, to left some timber, an anchor, and some gulls, in the middle two men kneeling sorting fish, to right the stern of a boat, drawn up on the sand with fish and nets ; stormy

42 PAINTINGS IN WATER COLOURS

sky, to right a straight beam of sunlight illuminating the distance.  $26\frac{3}{4} \times 41$ .

R.A. 1801, No. 343. COLLECTION : Ralph Brocklebank, Esq.

Engraved in Wedmore's *Turner and Ruskin*.

58 ST. DONAT'S CASTLE, SOUTH WALES. SUMMER EVENING.

R.A. 1801, No. 358. COLLECTION : Thomas Ashton, Esq., A.T.M. 1857, No. 306.

59 CHAPTER-HOUSE, SALISBURY.

Interior of the Chapter House seen from the vestibule, the great doorway appearing in the foreground ; figures at the foot of the central pillar.

R.A. 1801, No. 415. COLLECTIONS : Sir Richard Colt Hoare, Bart., and his descendants ; sale 1883, £110 5s. V.A.M., No. 503-83.

60 THE FALL OF THE CLYDE, LANARKSHIRE. NOON  
—*vide* AKENSIDE'S HYMN TO THE NAIADS.

In the centre of the picture the falls in two divisions ; the water plunges into a basin out of which it issues in a rapid stream flowing among rocks towards the right-hand corner ; to left are five figures undressing ; to right of the upper fall is a ruin ; trees cover the surrounding rocks ; evening sky.  $28\frac{3}{4} \times 41$ .

R.A. 1802, No. 366. COLLECTIONS : in that of the painter in 1809. John Heugh, Esq. Henry Vaughan, Esq., International Ex-

hibition, 1862, No. 1014. William Leech, Esq.; sale 1887, £1,470. (Agnew). R. Durning Holt, Esq., O.M. 1889, No. 12, Guildhall, 1899, No. 125.

Engraved with variations in *Liber Studiorum*, R. 18.

An oil-picture of this subject is mentioned by Redford as having been sold at the Prater sale, 1871, for £375, to Sir H. Campbell, and at his sale, 1874, for £364 10s. to Messrs. Agnew. Another (35 × 47) in the painter's later style, passed through the collections of Mrs. Booth; sale 1864 (Vokins), William Houldsworth, Esq.; sale 1891, £304 10s. (Agnew), Joseph Ruston, Esq.; sale, 1898, £924 (Wallis), into that of H. C. Frick, Esq., of Pittsburg, Pennsylvania.

61 KILCHERN CASTLE, WITH THE CRUCHAN BEN MOUNTAINS, SCOTLAND, NOON. :/

View across Loch Awe with the Castle on a promontory in the middle distance; Ben Cruachan to right, its summit covered with snow; a rainbow spans the landscape; in the foreground two women lying down and some goats; mountains in the distance. 21 × 30½.

R.A. 1802, No. 377. COLLECTIONS: G. R. Burnett, Esq.; sale 1860, £367 10s. (Flatou). Abel Buckley, Esq., O.M. 1887, No. 44.

62 EDINBURGH NEW TOWN, CASTLE, ~~ETC.~~, FROM THE WATER OF LEITH. &

A. In the foreground a stream with cattle coming to drink to left, to right some men, and a woman washing clothing; trees on the bank at either side; in the middle at some distance is the

Castle rising beyond the houses of the New Town; Calton Hill in the extreme distance to left.  $26 \times 39$ .

*B.* View from the West; a stream in which cattle are wading, in the foreground, is overhung by large trees occupying the left of the picture; in the middle distance above the woods, are seen the Castle and part of the town with steeples, etc.; beyond are Calton Hill and Arthur's Seat; in the distance the plain extending along the Forth; white clouds lit by the afternoon sun.  $25\frac{1}{4} \times 38\frac{1}{4}$ .

*A.* R.A. 1802, No. 424 (?). COLLECTIONS :  
 . . . . sale (by order of the Court of Chancery—*Evans v. Heath*), 1852, £210. (bt. in.) John Heugh, Esq.; sale 1874, £1,155 (*Agnew*). H. W. F. Bolckow, Esq., O.M. 1887, No. 43; sale 1891, £913 10s.

*B.* R.A. 1802, No. 424 (?). COLLECTIONS :  
 Sir John Fowler, Bart., O.M. 1889, No. 14; sale 1899, £1,050 (*Agnew*).

Besides these two, and No. 66 *post*, yet another large drawing of Edinburgh ( $24\frac{1}{2} \times 37\frac{1}{2}$ ) exists. It was in the collection of Mr. William Houldsworth; sale 1891, £73 10s. (*Duncan*); sale 1896, £84 (*Colnaghi*).

63 BEN LOMOND MOUNTAINS, SCOTLAND: THE TRAVELLER.—*Vide* OSSIAN'S <sup>1</sup>WAR OF CAROS. <sup>11</sup>

R.A. 1802, No. 862.

This work was exhibited in the Library of the Academy along with oil pictures, engravings, miniatures, enamels and even a model of a ship



in ivory. It is difficult, therefore, upon these grounds to conjecture in which medium it was executed, but it does not seem probable that an oil picture by an Academician would have found itself in such mixed company.

A contemporary critic, quoted by Burnet and Cunningham (p. 23), notices "the wild Ossianic effect so suitable to such a subject."

64 - ~~SAINT~~ HUGES DENOUNCING VENGEANCE ON THE  
SHEPHERD OF CORMAYER, IN THE VALLEY  
OF D'Aoust. St.

A mountain valley with snowy peaks rising on all sides; thunderstorm breaking on the heights to right; in the middle distance a town; in the foreground to left a Calvary, and a pool near which is a flock of sheep, in the middle of the picture the saint, in a monk's habit, with his back towards the spectator, before him kneels the shepherd, on the right a woman washing clothes at a tank. *Signed*, J. M. W. Turner.  $26\frac{1}{2} \times 39\frac{1}{2}$ .

R.A. 1803, No. 384. COLLECTION: Sir John Soane's Museum.

65 GLACIER AND SOURCE OF THE ARVERON, GOING  
UP TO THE MER DE GLACE.

View from a height overlooking the Valley of Chamonix which is seen on the left; in the middle distance the Glacier running down towards the left; upon the heights above a storm is breaking; in the foreground to left the shattered stems of three pine trees at the foot of which are two goats and a man, two other goats to right.  $27 \times 40$ .

R.A. 1803, No. 396. COLLECTION: Walter Fawkes, of Farnley Hall, Esq., and his descendants, Leeds Exhibition, 1839, No. 61 (see Appendix).

## 66 EDINBURGH FROM CAULTON HILL.

View from a height ; in the middle distance to left, over the roofs of houses, is seen the bridge and above it the Castle, to right on a rocky height dancing figures and pipers ; in the foreground to right a pool from which cattle are drinking, to left a woman milking a cow, a Highlandman with a cart, and other figures ; stormy sky, the sun among clouds at the top of the picture.  $25 \times 38\frac{1}{2}$ .

R.A. 1804, No. 373. COLLECTION: The Artist, N.G.

Redford mentions an oil picture of this subject, sold in 1853 for £31 10s. by E. S. Ellis, bought by Gambart.

## 67 PEMBROKE CASTLE; CLEARING UP OF A THUNDER-STORM.

View across an inlet of Milford Haven, rough water, strong breeze blowing from the right ; in the middle to left four vessels under sail off the point upon which the castle stands, in the middle of the picture the keep of the castle seen above the gatehouse, to right an abrupt wooded height, in front of it a single fishing boat ; in the foreground a stretch of wet sand, to left some timber and an anchor, in the middle fish lying on the ground, to right four figures sorting fish under the lee of two fishing boats drawn up on the shore ; stormy sky, through a break in the clouds in the middle of the picture sunlight falls on the castle.

R.A. 1806, No. 394. COLLECTIONS: Edward first Earl of Harewood, and his descendants ; sale 1858, £210 (Mr. Miller, of Preston). William Pitt Miller, Esq., O.M. 1889, No. 4, Guildhall 1899, No. 114.

68 WINDSOR PARK; WITH HORSES BY THE LATE  
SAWREY GILPIN, ESQRE. R.A.

R.A. 1811, No. 295.

This is marked as a drawing in the catalogue.

69 NOVEMBER; FLOUNDER-FISHING.

In the middle of the picture a boat in which are two men facing the spectator, the nearer, standing, is drawing the net, the further man is sculling, a basket of fish is between them; a barge with large sails and other boats beyond; in the background a wooden bridge.  $24\frac{1}{2} \times 18\frac{1}{2}$ .

R.A. 1811, No. 312. COLLECTION: Walter Fawkes, of Farnley Hall, Esq., and his descendants, Leeds Exhibition, 1839, No. 84 (see Appendix).

Sometimes known as *Flounder-fishing, Putney Bridge*.

70 CHRYSSES.

(*Quotation from Pope's Homer.*)

View on the shore, the sea to left; ships in the distance and mountains beyond; in the middle distance to right an arch of rock overgrown with trees; in the foreground Chryses on the sand with a wreath, staff, and serpent in his left hand; evening sky, sun on the horizon in the middle of the picture.  $26 \times 39\frac{1}{2}$ .

R.A. 1811, No. 332. COLLECTIONS: R. C. L. Bevan, Esq., International Exhibition, 1862, No. 1044, O.M. 1886, No. 4; sale 1891, £1,491 (Agnew). Thomas Ashton, Esq., Guildhall, 1896, No. 8, 1899, No. 138.

## 71 MAY, CHICKENS.

In the middle of the picture a girl and a boy seated on some steps leading up to a cottage on the right ; in the foreground poultry feeding ; in the background a garden, and tubs hanging on a paling. *Signed*, J. M. W. Turner, R.A.  $24\frac{1}{2} \times 18\frac{1}{2}$ .

R.A. 1811, No. 351. COLLECTION : Walter Fawkes, of Farnley Hall, Esq., and his descendants, Leeds Exhibition, 1839, No. 50 (see Appendix).

This drawing appears in Turner's catalogue of his own gallery, 1809, No. 3, as *Cottage steps, children feeding Chickens*. (See No. 20 ante.)

## 72 SCARBOROUGH, TOWN AND CASTLE : MORNING, BOYS COLLECTING CRABS.

*A.* View looking across the bay towards the Castle and Town which occupy the middle of the picture ; at the foot of the cliffs many small vessels lying at anchor, and, nearer to the spectator, bathing machines being drawn across the sands ; in the foreground, to left, the ruins of a jetty with two women drying clothes, in the middle five boys partly undressed, one with a hoop, the others collecting crabs, to right a two-masted vessel drawn up on the sand, near it carts, horses, and figures ; cloudless morning sky.  $27 \times 40$ .

*B.* View from the sands looking across the bay to the East cliff, with ruins of the castle on the top of it ; in the foreground are two boys, one with a hoop ; on a bank to left is a woman drying clothes ; shipping in the bay. *Signed and dated*, J. M. W. Turner, R.A. 1809.  $11 \times 15\frac{3}{4}$ .

*A.* R.A. 1811, No. 392 (?). COLLECTION : Walter Fawkes, of Farnley Hall, Esq., and his descendants, Leeds Exhibition, 1839, No. 17 (see Appendix).

Engraved in Wedmore's *Turner and Ruskin*.

*B.* R.A. 1811, No. 392 (?). COLLECTIONS: Sir John Pilkington. Elhanan Bicknell, Esq.; sale 1863, £546 (Lord Hertford). Sir Richard Wallace, Bart., O.M. 1887, No. 48. Wallace Collection, Hertford House.

Thornbury's notes on the history of *B* are very confused.

73 THE BATTLE OF FORT ROCK, VAL D'AOSTE, PIEDMONT, 1796.

(*Quotation from "Fallacies of Hope."*)

View looking down into a mountain gorge surrounded by snowy peaks; the battle raging on a road and a wooden bridge to left; beyond is seen the Fort, lit up by an explosion; on a ledge of rock in the left foreground a woman with a child in her arms stooping over a dead soldier; stormy sky. *Signed*, J. M. W. Turner, R.A.  $26\frac{1}{2} \times 39$ .

R.A. 1815, No. 192 (?). COLLECTION: The Painter, N. G.

Engraved in the *Portfolio*, 1885.

Replica, R.A. 1815, No. 192 (?). COLLECTIONS: Walter Fawkes, of Farnley Hall, Esq., and his descendants, Leeds Exhibition, 1839, No. 75 (see Appendix); sale 1890, £1,050.

74 THE ERUPTION OF THE SOUFFRIER MOUNTAINS, IN THE ISLAND OF ST. VINCENT; AT MIDNIGHT, ON THE 30TH OF APRIL, 1812,

FROM A SKETCH TAKEN AT THE TIME, BY  
HUGH P. KEANE, ESQRE.

(*Quotation.*)

An inlet of the sea among mountains ; in the middle distance, slightly to right, a lofty volcano rises against the sky, it is in violent eruption, masses of fire filling the sky and falling through the air ; on a promontory to right, palm trees, and in front of it a boat full of figures.

R.A. 1815, No. 258.

A large plate in mezzotint,  $23\frac{1}{4} \times 32$ , was engraved from this work by Charles Turner, and published by him November 6, 1815. An impression, tinted in water colours, in the British Museum, has the following note written on the margin : "Charles Turner says that he engraved this for a gentleman who took it—copper plate, impressions and all, abroad with him—they have not since been heard of. Only three impressions were left in England, of which this is one—and one of the other two is much damaged." This note is signed J. D. (?), and dated Sept. 1852.

75 THE PASSAGE OF MOUNT ST. GOTHARD ; TAKEN  
FROM THE CENTRE OF THE TEUFELS BROCH  
(DEVIL'S BRIDGE), SWITZERLAND.

View looking up a narrow gorge ; on the right an abyss filled with blue mist ; on the left, a hanging road halfway up the precipice, upon it, in the foreground, two pack-mules, further off, a man bowing before a large cross ; above, peaks rising into the clouded sky.  $40\frac{1}{2} \times 27$ .

R.A. 1815, No. 281. COLLECTION : Walter Fawkes, of Farnley Hall, Esq., and his descendants, Leeds Exhibition, 1839, No. 68 (see Appendix).

Engraved in Wedmore's *Turner and Ruskin*.

The late Mr. Ayscough Fawkes, in a letter to the *Times*, April 14, 1886, stated that he had found upon this picture a date he read as 1804.

An oil picture of this subject (31 × 24) was lent to O.M. 1885, No. 18.

76 THE GREAT FALL OF THE RIECHENBACH; IN THE VALLEY OF HASLE, SWITZERLAND.

View in a rocky amphitheatre; in the middle distance the falls facing the spectator; in the foreground a wooded, rocky gorge through which the river rushes; on the slope to right a shepherd and goats; upon that to left, figures round a fire. *Signed and dated*, J. M. W. Turner, R.A. 1804. 40 × 27.

R.A. 1815, No. 292. COLLECTION: Walter Fawkes, of Farnley Hall, Esq., and his descendants, Leeds Exhibition, 1839, No. 23 or No. 29 (see Appendix), O.M. 1886, No. 34.

Engraved in Wedmore's *Turner and Ruskin*.

77 LAKE OF LUCERNE, FROM THE LANDING PLACE AT FLAELEN, LOOKING TOWARDS BAUEN, AND TELL'S CHAPEL, SWITZERLAND.

Market people landing from boats in the foreground; extensive view across the lake beyond with mountains in the distance. *Signed*, J.M.W.T.  $26\frac{1}{2} \times 39\frac{1}{2}$ .

R.A. 1815, No. 316. COLLECTION: Walter Fawkes, of Farnley Hall, Esq., and his descendants, Leeds Exhibition, 1839, No. 25 (see Appendix), O.M. 1886, No. 35; sale 1890, £2,310.

## 78 LANDSCAPE: COMPOSITION OF TIVOLI.

View looking down the gorge from above the Falls; on the right the Temple of the Sibyl, beyond it the town, with the Campagna and mountains in the distance; to left a large group of trees; in the foreground, on the brink of the river, women and goats. Afternoon sky, the sun in the middle of the picture. *Signed and dated, 1817.* 26 × 40.

R.A. 1818, No. 474. COLLECTIONS: John Allnutt, Esq. Lent to an Exhibition in the Rooms of the Society of Painters in Water Colours, 1823, No. 88, International Exhibition, 1862, No. 1033; *sale* *allnutt* 1863, £1,890 (Lord Ashburton). Sir John Fowler, Bart., O.M. 1873, No. 376, Guildhall, 1896, No. 20; *sale* 1899, £1,785 (Agnew).

Engraved by E. Goodall for Mr. Allnutt, at whose sale, 1863, the plate with 465 impressions was sold to Messrs. Agnew for £420; and in Burnet and Cunningham's *Turner and his Works*.

## 79 RISE OF THE RIVER STOUR AT STOURHEAD.

(*Quotation.*)

A large sheet of water surrounded by woods; on the left, a wooded height, with classical buildings overlooking the water; near a landing place in the foreground, from which a path leads across a bridge to one of the buildings, is a swan's nest; two swans on the right, under a large tree; blue sky, the sun, seen through a mist, reflected in the water.  $26\frac{1}{2} \times 40\frac{1}{4}$ .

R.A. 1825, No. 465. COLLECTION: Charles Morrison, Esq., O.M. 1887, No. 52, Guildhall, 1899, No. 124.



80 MESSIEURS LES VOYAGEURS, ON THEIR RETURN FROM ITALY (PAR LA DILIGENCE), IN A SNOW-DRIFT UPON MOUNT TARRAR. 22ND OF JANUARY, 1829.

In the middle of the picture slightly to left, is the diligence, sunk in a snow-drift from which men are trying to extricate it with ropes ; to right is a fire, round it numerous figures ; in the foreground spades lying in the snow ; stormy sky with moon to left.  $21\frac{1}{2} \times 29\frac{1}{2}$ .

R.A. 1829, No. 520. (In the possession of Messrs. Agnew, 1899.)

81 FUNERAL OF SIR THOMAS LAWRENCE, A SKETCH FROM MEMORY.

In the background, the portico of Saint Paul's Cathedral with the funeral procession moving up the steps ; in the foreground to right, the statue of Queen Anne, carriages and figures all in deep snow. *Inscribed*, "Funeral of Sir Tho<sup>s</sup>. Lawrence P.R.A. Jan. 21, 1830. Sketch from memory J. M. W. T."  $22 \times 30$ .

R.A. 1830, No. 493. COLLECTION: The Painter, N.G.

Thornbury, pp. 126 and 332.



SECTION II  
OIL PAINTINGS



## SECTION II

### OIL PAINTINGS

IT is a dogma unquestioningly received by many that works in water colours shall be considered on a lower plane than pictures in oil, and accomplished masters of what is sometimes called the *weaker* medium assigned a place little above that of amateurs who experiment with oil paints. This axiom, occasionally remarked and even reprehended, though not as yet exploded, never receives a ruder shock than when it is brought face to face with the work of an artist who, using both methods, possesses a mastery of water-colour incomparably greater than his power over oil painting. Among such artists, Turner holds a foremost place, and it so happens in his case that frail paper and water colours have more frequently preserved to us the original effect of his work than stout canvas and oil paint. Yet so firmly seated is the superstitious respect for the precedence of oil painting that it is pre-eminently as a painter in that medium that Turner is applauded by the general public.

But, on the other hand, in admitting that to their more critical eyes it appears that in the pro-

of Reynolds itself; it may be, however, that the President, who had lived to see the ruin of so many of his own pictures, sought to impress upon Turner, as he is said to have done upon the young Lawrence, the importance of simple, solid workmanship.

The series of great pictures painted by Turner in emulation of the more renowned of his predecessors, the most conspicuous result of his labours between 1798 and 1815, displays imitation to a certain extent of their technical as well as of their artistic characteristics. The influence of De Louthembourg, sometimes supposed to have been powerfully felt by Turner in his youth, would seem, as far as handling is concerned, to have been eclipsed by that of Wilson, of which in this respect it could indeed have been no more than a reflection, while Wilson's procedure, as recorded by Redgrave,<sup>1</sup> differs scarcely at all from that of Paul Sandby, so minutely described by his biographer,<sup>2</sup> or in fact from the ordinary academic method, as described in a hundred text-books of the time. The picture, begun upon a light-toned canvas, was dead-coloured in neutral grey or brown. In proceeding with the work Turner, in Mr. Trimmer's opinion,<sup>3</sup> used a mixture of wax in the medium, and by this he accounted for the darkening from which

<sup>1</sup> *Century of Painters*, 2nd edition, p. 39.

<sup>2</sup> *Thomas and Paul Sandby*, by W. Sandby, 1892, p. 124.

<sup>3</sup> Quoted by Thornbury, *Life*, p. 364.

almost all Turner's early oil pictures had even at that time suffered. The comparison of the two duplicates of the *Kilgarra Castle* when they hung side by side at the Guildhall (1899) seemed, however, to point to discoloration of the varnish as the cause, the colour in the example that had had its varnish renewed being quite as bright as could be expected from a work of that age. Both of these pictures, one of which was exhibited in 1799, as well as the *Dolbadern* of the same, and *Buttermere* of the previous year, are reminiscent of Wilson. *The Fifth Plague* (1800) was the first of Turner's *pasticci* in the style of the school led by Nicholas Poussin, whose method of work—also recalled by the *Tenth Plague* (1802), *The Garden of the Hesperides* (1806), and *Mercury and Herse* (1811)—probably differed also but little from that generally practised in the Academy of Turner's day. Neither in the *Jason* (1802), nor the *Apollo and the Python* (1811), whose artistic inspiration is, perhaps, more directly due to Salvator Rosa, is any striking advance in technique to be discovered. Again, being perfectly acquainted with the processes employed by the President, he succeeded in the *Holy Family* (1803) in copying the manner of Sir Joshua Reynolds with striking fidelity. When, however, as in the *Dutch Boats in a Gale* (1801), painted as a companion to a picture by Van de Velde, and in avowed imitation of that master, Turner at first attempted to produce effects

whose technical causes lay outside the field of his training, he failed.

The *Mâcon* (1803) was Turner's first attempt to rival Claude, and the method employed in painting it was also in a great degree experimental. It was begun, so Seguer told Burnet,<sup>1</sup> in size colours upon an unprimed canvas, a process that must render the work particularly susceptible to damage from the back, however satisfactory it may appear upon the surface of the picture. That the painter realized this and foresaw the ruin that would overtake the picture if exposed to drastic restoration is shown by his having written upon it express directions that it must not be taken off the canvas. Having thus recognized the danger of the proceeding it is improbable that Turner repeated the experiment of painting upon unprimed canvas; he went in fact to the other extreme, and ultimately adopted a white priming of great thickness. Upon this ground, in his middle life, he began the underpainting of his work in black, mainly applied with the palette-knife. *Crossing the Brook* (1815), and the *Building of Carthage* (1815), both of them to a great extent Claudesque in style, appear to have been painted upon this plan. It may be that the use of the white ground contributed to the extraordinary success of the distance in *Crossing the Brook*,

<sup>1</sup> Burnet and Cunningham, *Turner and his Works*, 1852, p. 79.



which created a great stir at the time, and has ever since been held as one of the most perfect passages in all Turner's works.

It is difficult to determine in which of his pictures Turner first made experimental use of the white ground, nor is it easier to ascertain when he had become invariably fixed in its employment. Amongst the earliest certainly, are the *Whalley Bridge* (1811) and the *High Street, Oxford* (1812), although the views of Tabley, Petworth, and Lowther exhibited in 1809 and 1810 may possibly belong to the same class. It is in the English landscapes such as these and the *Somer Hill* (1811) and *Frosty Morning* (1813), rather than in the classical compositions and sea-pieces exhibited concurrently with them, that the striking development in the painter's style which followed his adoption of the white ground is most clearly to be traced. This development, a change in the main "from dulness of tone to brightness of colour"<sup>1</sup> culminated, according to the Messrs. Redgrave,<sup>2</sup> in 1820. Its cause is not far to seek, and the key of the situation is thus discovered by Burnet: "The light unglazed pictures of Lawrence," he says, "gave a bias to the surrounding works on the walls of Somerset House, and to Turner's with the rest."<sup>3</sup> For Lawrence, in com-

<sup>1</sup> *Turner and his Works*, p. 56.

<sup>2</sup> *Century of Painters*, 2nd edition, p. 239.

<sup>3</sup> *Turner and his Works*, p. 98.

mon with other portrait painters, without abandoning the safe, old-fashioned manipulation of a few simple pigments, had been able, by extending the compass from light to dark and exaggerating the sheen of lustrous surfaces, to obtain extreme brilliance of tone without widely departing from monochrome in the matter of colour. But the use of this method in raising the pitch of pictures depending for their effect upon less limited schemes of colour, was, for that very reason, denied to the painters of landscape, who, in an age deeply moved by the advancing wave of naturalistic taste, felt the want of it the more strongly. Amongst several who attempted to grapple with this problem Constable was, perhaps, the only painter to succeed with no more than the ancient processes of painting to help him. But his conceptions were limited in scope, nor can it be denied that the abundant sparkling lights occasionally destroy the breadth of effect in his pictures. Turner perceived that to match in landscape, the lively, brilliant appearance of contemporary portraiture, it was useless to heighten the tone without intensifying the colour. Emboldened by his triumphant success in leading the revolution that created water-colour painting, he proceeded to remodel his system of oil painting upon the same lines. On this occasion the progress of industrial chemistry was again called to his aid, as Burnet observes: "The extreme vividness of his colours,

especially when his pictures were fresh from the easel, arose from the chemical changes that took place in the manufacture of the pigments during his career, such as chrome yellow, emerald green, cobalt blue, etc., which none had the courage to venture on but Turner.”<sup>1</sup> At first—he should have added, for Turner’s example soon called forth chromatic schemes of the utmost daring from most contemporary painters of *genre* and landscape. Not many years ago (1889) the walls of the first room of the Winter Exhibition at Burlington House recalled for a brief space the appearance of the Academy towards the latter part of Turner’s career ; it was easy to believe that amidst such surroundings the copy from Rembrandt, introduced half-jestingly by Wilkie, would be denounced as looking like a hole in the wall.<sup>2</sup> It is interesting to find Burnet, a contemporary critic of the highest authority, describing Turner as the originator of this effulgent colour scheme which in the end raised the pitch in oil painting to a point imperilling the safety of the instrument, and reacted perniciously upon the public taste. Since more than one writer has advanced the opinion that this taste itself dictated the use of a high key, and that Turner introduced gorgeous colouring into his pictures and glittering lights into the engravings from them in obedience to it. Such critics, in

<sup>1</sup> *Turner and his Works*, p. 70.

<sup>2</sup> *Ibid.* p. 61.

admitting their own preferences for his early pictures and unfinished proofs, have, however, scarcely demonstrated that Turner shared these tastes, while on the other side a hundred of the painter's acts and speeches show that he disregarded, if he did not despise, public opinion upon his works.

In effecting this great change of manner the technical means employed by Turner were as independent of precedent as the artistic ends he had in view. Upon this point no one speaks with greater authority than the Messrs. Redgrave, and no excuse is needed for quoting their account in their own words: "In order to obtain luminous brilliance Turner was led to adopt the use of scumbling, that is to say, of driving very thin films of white, or of colour mixed with white, over a properly prepared ground. By this means he not only obtained infinitely delicate gradations, but he successfully imitated the effects of air and mist; the brighter tints beneath being rendered greyer and more distant at the same time by the film of white. This enabled him to make the points of the composition—his figures or other coloured objects in the foreground—stand out in extreme brilliancy, owing to the employment of transparent colour boldly and purely laid over the white. By these means Turner obtained the whole range of the scale, from white—to him the intensest representation of light—to the purest reds, oranges, blues, purples, etc., that the use of transparent

pigments in oil permitted. Or by a black object, such as a black hat, a dog, or a cow, the extreme range of his palette, from light to dark.”<sup>1</sup>

In this otherwise complete description it is remarkable that the authors, while dwelling upon the use of transparent oil colour, make no allusion to the employment of water colours in his oil pictures with which Turner has been very generally charged. It may be that they had no faith in the tradition which has, to be sure, a very slender basis, resting merely upon the testimony, recorded by Mr. Hamerton,<sup>2</sup> of a nameless artist, who, while visiting Turner’s gallery, removed some touches from one of the pictures with a wetted finger. The anecdote narrated by Mr. Thornbury,<sup>3</sup> of Chantrey drawing, in the same way, a cross upon the sky of the *Cologne*, is deprived of all force in this connection by the story told by him earlier in his book,<sup>4</sup> of Turner expressly glazing that picture with water colour, in order to assist the effect of two portraits by Lawrence that hung near it. Yet the impression that Turner made, as Mr. Hamerton puts it, “indiscriminate use of oil and water colour in the same work” was, as these anecdotes demonstrate, strongly prevalent in the painter’s lifetime. Burnet evidently believed it to be probable, if he was not convinced that it was a fact; and his statement

<sup>1</sup> *Century of Painters*, p. 238.

<sup>2</sup> *Life of Turner*, ed. 1895, p. 135.

<sup>3</sup> *Life*, p. 347.

<sup>4</sup> *Ibid.*, p. 274.

that "the mixture of oil and water colour gives a character to Turner's pictures unlike any others when brought in contact with them,"<sup>1</sup> sufficiently explicit in itself, is only slightly modified by some passages in the context which may be taken to imply doubt as to the possibility of proving the assertion, rather than its essential truth. He proceeds to point out that "the great liability pictures have to crack when painted upon the principle of combining oil and water colour together makes the greatest circumspection necessary in the manipulation." It may be added that the destructive action upon many water-colour pigments of the strong light essential to preserve the brilliancy of the white-lead ground upon which they must depend for their effect is an even stronger argument against the employment of this mixed method.<sup>2</sup>

To what extent Turner did make use of it must for ever remain uncertain, since, as Burnet sensibly concludes,<sup>3</sup> "the secret of preparing and carrying on his work in the first instance, perished with him." While for our knowledge of the devices he employed in completing it we are dependent upon observations of his proceedings upon varnishing days and other vague memoranda. In contrast to the jealous care he exercised in

<sup>1</sup> *Turner and his Works*, p. 86.

<sup>2</sup> A. H. Church, *Chemistry of Paints and Painting*, 1892, pp. 120, 272.

<sup>3</sup> *Turner and his Works*, p. 88.

his youth to keep secret his improvements in the use of water colours, Turner developed in later life the habit of painting his pictures in the exhibition room during the three days allowed for completing and varnishing works. This custom might be explained as arising either from a belief in his mind that his procedure differed in no way from that of his contemporaries, or from a proud consciousness that his fame soared far above the success achieved by mere mechanical dexterities.

About 1835 his canvases were, it is said,<sup>1</sup> sent in for exhibition covered only with incomprehensible designs, dead-coloured in grey, which, on varnishing days, he would convert with amazing rapidity into brilliant finished pictures. Later in life he appears to have adopted a polychromatic scheme in underpainting, when his canvases were, according to Burnet,<sup>2</sup> "divided into large masses of blue, where the water or sky was to come, and the other portions laid out in broad orange yellow, falling into delicate brown, where the trees and landscapes were to be placed." The testimony of the servant who generally set his palette,<sup>3</sup> shows that, as a rule, he used ordinary powder colours, freshly ground each day in simple linseed oil, but in the pictures thus hastily pro-

<sup>1</sup> Unnamed authority, quoted by Thornbury, *Life*, p. 313.

<sup>2</sup> *Turner and his Works*, p. 100.

<sup>3</sup> Mr. Trimmer, quoted by Thornbury, *Life*, p. 364.

duced upon the walls of the exhibition, he was naturally compelled to temper them with some more rapidly-drying medium, and he is believed to have made use of copal varnish.<sup>1</sup> Many well-known anecdotes describe capricious changes in his pictures made by him on varnishing days to neutralize the effect of neighbouring canvases, and such changes, occasionally carried out in pigments snatched from the palettes of acquaintances, are held accountable by the Messrs. Redgrave<sup>2</sup> for the decay of the works in which they were effected. This may sometimes bet he case, but amongst the pictures well-known to have been repainted in this manner<sup>3</sup> is the *Venice, Canaletti painting*, already noticed on account of its perfect preservation. From this it must be concluded that the proceeding, like many others practised by Turner when painting in oils, was neither so ill-considered nor so hazardous as the critics who condemn them would have us suppose.

<sup>1</sup> Thornbury, *Life*, p. 304.

<sup>2</sup> *Century of Painters*, p. 233.

<sup>3</sup> Thornbury, *Life*, p. 336.



## 82 MOONLIGHT, A STUDY AT MILLBANK.

View looking along the Thames ; in the foreground to left the shore, to right a barge ; in the middle of the picture the full moon just above the horizon, above it one bright star in the cloudless sky. Panel  $11\frac{1}{2} \times 15\frac{1}{2}$ .

R.A. 1797, No. 136. COLLECTION : The Artist, N.G., No. 459.

Messrs. Redgrave in their *Century of Painters*, p. 229, notice this work as the painter's first exhibited oil picture, and thereby correct the error into which they had fallen in their *Dictionary of Artists of the English School*, by describing the *Rising Squall*, No. 8 ante, as such.

## 83 FISHERMEN COMING A SHORE AT SUN SET, PREVIOUS TO A GALE.

R.A. 1797, No. 279.

This was hung at the Academy in the first room, which appears at this time to have been devoted to works in oil. The *Millbank* hung in this same room ; also Lawrence's picture of *Satan summoning his Legions*, and two of Beechey's portraits of the Princesses.

## 84 WINESDALE, YORKSHIRE, AN AUTUMNAL MORNING.

R.A. 1798, No. 118.

This also hung in the first room along with the works already mentioned, and well-known oil pictures by Russell and Cosway.

85 MORNING AMONGST THE CONISTON FELS,  
CUMBERLAND.

(*Quotation from Milton.*)

View looking up a mountain valley through which a stream, falling in cascades, approaches the spectator; wooded slopes rise on either side; rolling clouds lit up by the rising sun. Canvas 47 × 35.

R.A. 1798, No. 196. COLLECTION: The Artist, N.G., No. 461.

go should come  
here



86 DUNSTANBOROUGH CASTLE, N.E. COAST OF  
NORTHUMBERLAND. SUN-RISE AFTER A  
SQUALLY NIGHT.

(*Quotation from Thomson.*)

In the foreground, the sea breaking at the foot of a rocky slope which is crowned by the Castle seen against the sky; at the foot of the rocks a cottage; cattle grazing on the slope. Canvas 36 × 48.

R.A. 1798, No. 322. COLLECTIONS: W. Penn, Esq. T. Birchall, Esq., A.T.M. 1857, No. 198, International Exhibition, 1862, No. 350. John Heugh, Esq., O.M. 1873, No. 16; sale 1874, £4,305 (Mayne). Hugh, first Duke of Westminster, Grosvenor Gallery, 1888, No. 69. City Art Gallery, Melbourne, presented by the Duke of Westminster.

Engraved in *Liber Studiorum*. R. 14.

87 FISHERMEN BECALMED PREVIOUS TO A STORM,  
TWILIGHT.

R.A. 1799, No. 55.

This picture was hung in the first room at the Academy. See note to No. 83 *ante*.

- 88 HARLECH CASTLE, FROM TWGWYN FERRY,  
SUMMER'S EVENING TWILIGHT.

(*Quotation from Milton.*)

R.A. 1799, No. 192.

This hung in the same room as the preceding picture.

- I/ 89 BATTLE OF THE NILE AT 10 O'CLOCK, WHEN  
THE L'ORIENT BLEW UP, FROM THE STATION  
OF THE GUN-BOATS, BETWEEN THE BATTERY  
AND CASTLE OF ABOUKIR. 2/ 2/

(*Quotation from Milton.*)

R.A. 1799, No. 275. COLLECTION: Hus-  
kisson; sale 1864, £10 10s. (bought in).  
Exhibited by the XIX Century Art  
Society, July, 1886.

- 90 BUTTERMERE LAKE, WITH PART OF CROMACK-  
WATER, CUMBERLAND, A SHOWER.

(*Quotation from Thomson.*)

2/ In the foreground Buttermere, upon which is  
a single boat, occupies the centre and right of  
the picture; beyond it the shore flat towards  
the left, and rising in low hills to right, is seen  
lit by a gleam of sunlight; in the distance the  
valley, in which lies Crummock Water, stretches  
away, surrounded by mountains, partly hidden  
in clouds; dark sky with rainbow to right.  
Canvas 35 x 47½.

R.A. 1799, No. 527. COLLECTION: The  
Artist, N.G., No. 460.

91 KILGARRAN CASTLE ON THE TWYVEY, HAZY  
SUNRISE/PREVIOUS TO A SULTRY DAY.

View along a rocky gorge, closed in by wooded declivities, through which the river flows towards the spectator; the Castle on a height to the right; in the foreground bathers in the water. Canvas 36 x 48.

R.A. 1799, No. 305.

There appear to be at least five pictures of Kilgarran by Turner in existence. The largest are two exact duplicates, answering to the description and measurements given above; and, in all probability, one of these was the picture exhibited in the Academy.

Of these (A) was in the collection of Lord de Tabley (as Sir John Fleming Leicester) an early patron of Turner's; and at his sale, 1827, was sold for £115 10s. (Butterworth). This picture was possibly that which was hung in the exhibition of the Royal Birmingham Society of Artists, 1829, No. 345. It was afterwards in the gallery of Mr. Joseph Gillott, at whose sale, 1872, it passed, at the price of £2,835 into that of Mr. H. L. Bischoffsheim. By this gentleman, the present owner, it was lent, O.M., 1881, No. 173; and Guildhall, 1899, No. 1. This picture is distinguished by a deep golden tone.

(B) was in the collection of Mr. H. A. J. Munro, of Novar, a friend of Turner's in his later life, who is said to have acquired it from the painter. At his sale, 1878, it was bought for £3,570 by Lord Armstrong, and lent by him to the Guildhall, 1892, No. 93, and 1899, No. 3. Upon the authenticity of this picture—which is distinguished from (A) by great freshness of tone and colour—doubt was thrown by Mr. McWhirter, R.A., in the "Times" of May 1, 1899.

It is impossible to tell whether a picture sold in 1854 with the collection of Mr. W. Cave for £525 (Wallis), was one of these larger works, or one of the smaller versions of the same subject. The history of these last is involved in some obscurity.

One of them (23 × 29) which was also in the Gillott collection, represents the Castle from a different point of view from that of the two pictures already described. It is seen, in the centre of the canvas, rising above the trees upon the further side of a valley with precipitous rocky sides; and the ruin terminates towards the left in a bastion overhanging the ravine. In the foreground to left is a dead tree amongst the fallen masses of rock that encumber the bed of a narrow rushing stream, not a river as in the larger pictures, which is seen upon the right. In the middle of the picture is a single figure of a man. From the angle at which the light is thrown the effect appears to be intended for late forenoon or early afternoon. At the dispersion of the Gillott collection in 1872 it was sold for £630; and it was said at the time that both this and the larger work (A) had been acquired for the Metropolitan Museum, New York. As has already been pointed out this was not the case with regard to (A); nor was it with regard to the present example which appears to have passed into the collection of M. Wilson, of Brussels; an etching of it by Greux is to be found in the catalogue of that gallery (1873). It is said subsequently to have become the property of M. Durand Ruel, and at his sale (1874) to have been sold for £1,320 to Mr. G. Faulkner. From this gentleman's collection it was purchased (1879) for £220 10s. by Mr. Levy, and after his death (1884) was bought in by his executors for £178 10s. It seems ultimately

to have passed into the possession of Mr. Martin H. Colnaghi, by whom it was lent to O.M. 1891 (No. 18). Redford notes that at the Faulkner sale this picture was said to be from the Gillott collection, but that the statement was doubted, probably on account of the unfounded rumour that Mr. Gillott's picture had gone to America.

The fourth picture of this subject, and of similar dimensions to the last, was in the possession of Mr. Wynn Ellis; it was sold in 1876 for £472 10s., and was possibly the same example that in an anonymous sale in May 1891, was sold for £367 10s. (Barter).

The fifth picture with this title, a panel  $9\frac{1}{2} \times 13\frac{1}{2}$ , differing in composition from either Mr. Bischoffsheim's, Lord Armstrong's, or Mr. Colnaghi's canvases, was lent to Guildhall, 1899, by S. N. Castle, Esq. (No. 5).

The confusion which surrounds Turner's pictures of Kilgarran is mainly due to the report circulated at the time of Mr. Gillott's sale, that his examples had been bought for the New York gallery. It has perhaps been increased by the assumption of the same name by one or other of the pictures of various Welsh castles, painted by Turner at this time. It has not been lessened by Mr. Temple, who, in the Guildhall catalogue, 1899, has confounded this early composition with the drawing engraved in the England and Wales series.

## 92 DOLBADERN CASTLE, NORTH WALES.

*(Quotation, anonymous.)*

View looking up a mountain glen, its rocky sides mostly covered with trees; in the middle of the picture, upon a height rising from the glen, is seen the keep of the castle, nearer to the spectator a stream issuing from the glen falls

over a cliff, and flows away in rapids to the left ; on the shore in the right foreground a group of two armed brigands with a prisoner ; clouded sky. Canvas  $47 \times 35\frac{1}{2}$ .

R.A. 1800, No. 200. COLLECTION : The Royal Academy ; the Artist's Diploma work, A.T.M. 1857, No. 232. *Turner A.R.A.*

e. 93 THE FIFTH PLAGUE OF EGYPT. / Exodus ix. 23. "AND THE LORD SENT THUNDER AND HAIL, AND THE FIRE RAN ALONG THE GROUND." *quotative*

In the distance the Pyramids and other buildings ; in the foreground figures and a pool. Dark, stormy sky, with lightning ; fires running along the ground. Canvas  $47 \times 71$ .

R.A. 1800, No. 206. COLLECTIONS : William Beckford, of Fonthill, Esq. George Young, Esq., B.I. 1853, No. 164, International Ex., 1862, No. 268 ; *Young* sale 1866, £1,065<sup>1</sup>/<sub>2</sub>. Richard second Marquess of Westminster, O.M. 1871, No. 140. Sir Francis Cook, Bart., Guildhall, 1899, No. 9. *bt. by Earl Grosvenor*

Engraved in *Liber Studiorum*. R. 16.

This picture, as Thornbury correctly observes, represents the seventh, not the fifth Plague.

94 DUTCH BOATS IN A GALE / FISHERMEN ENDEAVOURING TO PUT THEIR FISH ON BOARD. /

Rough sea ; on a rising wave in the middle of the picture a galliot with all sails set ; round it are fishing boats ; in the distance to right three large three-masted vessels. Stormy sky with rolling clouds ; breeze blowing from the left. Canvas  $60 \times 84$ .

*Bought at the exhibition  
by the Duke of Bridgewater  
for £250.*

R.A. 1801, No 157. COLLECTION : Francis,  
third Duke of Bridgewater and his  
descendants.

Engraved in the *Turner Gallery*.  
Thornbury, p. 325.

95 THE ARMY OF THE MEDES DESTROYED IN THE  
DESART BY A WHIRLWIND, FORETOLD BY  
JEREMIAH. *Chap. xv., ver. 32 and 33.*

*1/2 cc. 2h*

R.A. 1801, No. 281.

96 FISHERMEN UPON A LEE-SHORE, IN SQUALLY  
WEATHER.

*Turner, R.A.*

In the foreground fishermen hauling at a  
boat ; part of a larger vessel seen to right ; on  
the left another boat sailing out to sea ; stormy  
sky, rough sea. Canvas  $35\frac{1}{2} \times 48$ .

R.A. 1802, No. 110. COLLECTIONS :  
Thomas first Lord Delamere ; sale  
1856 (Benoni White). White sale 1879,  
£2,415 (Agnew). W. Agnew, Esq.,  
M.P., O.M. 1883, No. 214. Edward,  
first Lord Iveagh, Guildhall, 1899, No. 7.

Redford (vol. ii., p. 122) gives a lengthy  
account of the circumstances attending the sale  
of this picture and No. 105 *post* in 1856.

97 THE TENTH PLAGUE OF EGYPT. [Exodus xii.  
29, 30.

*quotation*

View from a height overlooking a valley in  
which is a city ; on a rocky plateau in the left  
foreground a group of figures mourning over a  
dead child. Blue sky with rolling clouds to left.  
Canvas  $57\frac{1}{2} \times 93\frac{1}{2}$ .



R.A. 1802, No. 153. COLLECTION: The Artist, N. G., No. 470.

Engraved in *Liber Studiorum*. R. 61.

# 98 SHIPS BEARING UP FOR ANCHORAGE.

[Agitated sea; large ship at anchor in the middle distance, with other vessels sailing near it; jetty, with figures to left. Stormy sky. *Signed*, J. M. W. Turner, P. Canvas  $47 \times 71$  (?).]

R.A. 1802, No. 227. [COLLECTION: George third Earl of Egremont and his descendants, Petworth House, O.M. 1892, No. 131.

Engraved in *Liber Studiorum*. R. 10 (?).]

# 99. JASON.

A rocky amphitheatre at the bottom of which Jason, dressed in a red cloak, crouches close to a fallen tree; part of the dragon is seen above the broken boughs. Canvas  $35\frac{1}{2} \times 47\frac{1}{2}$ .

R.A. 1802, No. 519; B.I. 1808, S.R. No. 394. COLLECTION: The Artist, N.G. No. 471.

Engraved in *Liber Studiorum*. R. No. 6.

In the British Institution the contents of each room were, in the earlier years, numbered in separate series; and in the index the initials of the names of the rooms are given to distinguish the different series. S. R. stands for the South Room. The dimensions given in the catalogues of the British Institution include the frames. It is found, by comparison of the actual measurements of all extant pictures exhibited by Turner

in the Institution with their length and height as printed in the catalogues, that the depth of the mouldings in which they were originally framed was from eight to nine inches.

100 BONNEVILLE, SAVOY, WITH MONT BLANC.

View of a valley with high hills on each side, to right buildings and in the foreground a stream ; a straight road, upon which are two women, starting from the left foreground runs along at the foot of heights crowned by buildings ; in the distance Mont Blanc ; blue sky with clouds. Canvas  $23\frac{1}{2} \times 48\frac{1}{2}$ .

R.A. 1803, No. 24. COLLECTION : The Countess of Camperdown, O.M. 1895, No. 134.

Turner painted several pictures of Bonneville, and exhibited no less than three (*see* Nos. 104 and 124 *post*). It is only conjecturally that they have been identified in this catalogue upon the idea that, as seems not improbable, the well-known composition engraved in *Liber Studiorum* (R. 64) is that to which the title of Chateau de St. Michel was attached by the painter.

101 THE FESTIVAL UPON THE OPENING OF THE VINTAGE OF MÂCON.

View overlooking a bend of the river Saône between Chalons and Mâcon ; a bridge across the river in the middle distance ; in the right foreground a group of figures dancing under high trees. Afternoon sun in the middle of the picture. Canvas  $57 \times 93$ .

R.A. 1803, No. 110. COLLECTION : Charles first Earl of Yarborough and his descendants, B.I. 1849, No. 43, A.T.M. 1857, No. 229, O.M. 1875, No. 122,

Grosvenor Gallery, 1888, No. 121 ; O.M.  
1893, No. 137.

Engraved in mezzotint by T. O. Barlow,  
R.A.; published 1890.  
Burnet and Cunningham, p. 79.

102 CALAIS PIER, WITH FRENCH POISSARDS PRE-  
PARING FOR SEA : AN ENGLISH PACKET  
ARRIVING.

The Pier, crowded with figures, running out from the right foreground to the middle distance ; in the middle of the picture fishing boats putting out to sea ; beyond them is the English Packet ; other shipping in the distance. Rough sea and stormy sky with dark clouds to left. Canvas  $67 \times 94\frac{1}{2}$ .

R.A. 1803, No. 146. COLLECTION : The  
Artist, N.G., No. 472.

Engraved in the *Turner Gallery*, by T. Lupton, published 1892, and by Sir F. Seymour Haden (Drake, *Catalogue of Haden's Works*, No. 140).

Thornbury, p. 196.

103 HOLY FAMILY.

In the middle of the picture the abruptly fore-shortened figure of the Infant Christ lying upon some white drapery, with His head towards the spectator ; the Virgin kneeling over Him ; to left St. Joseph looks down on the Child. Landscape background with rocks to right. Canvas  $41 \times 56$ .

R.A. 1803, No. 156. COLLECTION : The  
Artist, N.G., No. 473.

104 CHATEAUX DE ST. MICHAEL, BONNEVILLE,  
SAVOY.

View looking towards the town, with mountains rising steeply from the further side of the river, and Mont Blanc in the distance; figures with sheep and goats at the edge of the water; a man and a woman seated on a rock in the foreground. Blue sky with clouds. Canvas  $35\frac{1}{2} \times 47$ .

R.A. 1803, No. 237. COLLECTION: T. Horrocks Miller, Esq., O.M. 1889, No. 173.

Engraved in *Liber Studiorum*. R. 64.

A replica in water colour in the collection at Farnley Hall, O.M. 1886, 38.

See No. 100 *ante* and 124 *post*.

105 BOATS CARRYING OUT ANCHORS AND CABLES  
TO DUTCH MEN OF WAR IN 1665.

Rough sea; in the foreground in the middle of the picture a rowing boat full of men, with cables and anchors, pulling out to the fleet of men-of-war seen lying at anchor in the middle distance to left; the coast in the distance to right; the wind blowing from the left. Blue sky. Canvas  $40 \times 51$ .

R.A. 1804, No. 183. COLLECTIONS: Thomas first Lord Delamere; sale 1856 (Benoni White). White sale, 1879, £1,575 (White). W. Houldsworth, Esq.; sale 1891, £1,312 (Gordon); sale 1896, £1,627 10s. (McLean). Sir Horatio Davies, Guildhall, 1899, No. 8.

See No. 96 *ante*.

## 106 NARCISSUS AND ECHO.

*(Quotation.)*

In the foreground is a sheet of water, beyond which are wooded hills ; on the top of a hill in the middle distance are the buildings of a town, with the sea visible beyond ; on the right Echo is seen concealing herself behind some trees, and calling to Narcissus, who bends over the water ; three other figures on the left. Canvas 34 × 46.

R.A. 1804, No. 207 ; B.I. 1806, S.R. No. 22. COLLECTION : George third Earl of Egremont, and his descendants, Petworth House, O.M. 1888, No. 11.

See No. 99 *ante*.

## 107 FALL OF THE RHINE AT SCHAFFHAUSEN.

Peasants unloading a waggon in the foreground at the foot of the Falls. Canvas 57 × 92.

R.A. 1806, No. 182. COLLECTION : John first Lord de Tabley and his descendants, A.T.M. 1857, No. 297, International Exhibition, 1863, No. 332, O.M. 1879, No. 169.

Thornbury, p. 425.

## 108 THE GODDESS OF DISCORD CHOOSING THE APPLE OF CONTENTION IN THE GARDEN OF THE HESPERIDES.

A valley closed in by mountains ; on the summit of a rocky height in the middle distance lies the guardian Dragon ; in the foreground a pool, on its nearer bank to right is the tree of golden

apples, by which are the figures of the Hesperides, one of whom offers the fruit to the Goddess of Discord, on its further bank to left tall trees, and a group of women drawing water from a spring. Canvas  $59\frac{1}{2} \times 84$ .

B.I. 1806, S.R. No. 55. COLLECTION :  
The Artist, N.G., No. 477.

Engraved in the *Turner Gallery* and in Wedmore's *Turner and Ruskin*.

See No. 99 *ante*.

97

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109 A COUNTRY BLACKSMITH, DISPUTING UPON THE  
PRICE OF IRON AND THE PRICE CHARGED TO  
THE BUTCHER FOR SHOEING HIS PONEY.

In the middle of the picture the forge at which, to left, the smith is standing hammer in hand; behind him a man blowing the bellows, and a woman looking in at a window; on the right two horses, the nearer a white pony being shod by a smith who is kneeling on the ground; close behind him two men leaning on a low wall at the side of the forge. Panel,  $22\frac{1}{2} \times 30\frac{1}{2}$ .

R.A. 1807, No. 135. COLLECTIONS: John first Lord de Tabley; sale 1827, £147 (J. M. W. Turner). The Artist, N.G., No. 478.

Turner bought this back →

varnished as a challenge  
to Wilkie "

Engraved in the *Turner Gallery*.

Burnet, p. 43, Redgrave, *Century of Painters*, 2nd edition p. 237, Thornbury, p. 425.

110 SUN RISING THROUGH VAPOUR; FISHERMEN  
CLEANING AND SELLING FISH.

The sun, near the horizon in the middle of the picture, reflected in a calm sea; in the distance

a guard-ship and other vessels; in the middle distance to left fishing-boats lying in shallow water, to right a jetty at the foot of which are two boats drawn up on the shore, surrounded by figures cleaning and packing fish. Canvas  $52 \times 70$ .

R.A. 1807, No. 162. B.I. 1809, S.R. No. 269. COLLECTIONS: John first Lord de Tabley (who obtained it from the Artist in exchange for the *Shipwreck*, N.G., No. 476, see Thornbury, p. 423); sale 1827, £514 10s. (J. M. W. Turner). The Artist, N.G., No. 479.

Engraved in the *Turner Gallery*.

A replica formerly in the Farnley Hall Gallery was sold in 1890 for £1,050.

This is one of the two pictures (the other is No. 134 *post*) bequeathed to the nation by Turner, on condition that they should hang by the side of two by Claude.

See No. 99 *ante*.

# 111 THE UNPAID BILL, OR THE DOCTOR REPROVING HIS SON'S PRODIGALITY.

Interior of a laboratory, with a number of bottles, instruments and utensils on shelves; the doctor, seated at a table near a window, is holding a paper, and addressing his son who stands with his back to the spectator; near the youth, close to an open door, sits his mother. Panel,  $24 \times 31\frac{1}{2}$ .

*Said to be a dentist's.*

R.A. 1808, No. 116. COLLECTION: A. R. Boughton Knight, Esq., O.M. 1882, No. 30.

112 THE BATTLE OF TRAFALGAR, AS SEEN FROM  
THE MIZEN STARBOARD SHROUDS OF THE  
VICTORY.

In the middle of the picture somewhat to left, Nelson, supported by officers and men, is lying on the deck, which is crowded with figures. A broadside is being fired into the "Redoubtable," which is seen on the right ; the upper part of the picture filled with rigging seen through smoke. Canvas 68 × 94.

B.I. 1808, S.R., No. 359. COLLECTION :  
The Artist, N.G., No. 480.

Engraved in the *Turner Gallery*.

See No. 99 *ante*.

Turner painted two pictures of the battle of Trafalgar, but the present, usually known as the *Death of Nelson*, was alone exhibited during the painter's life-time.

The second was painted for King George IV., and is now at Greenwich Hospital. It represents a general view of the battle. (Thornbury, pp. 288, 334, 428.) It is also engraved in the *Turner Gallery*. In the N.G., No. 556, is a large oil sketch for this second picture.

113 SPITHEAD. BOAT'S CREW RECOVERING AN  
ANCHOR.

Rough sea ; in the middle distance to right, two men-of-war in full sail ; nearer to the spectator a small sailing boat filled with figures. On the left in the foreground a buoy near which are several boats and a barge full of men ; in the distance numerous large ships lying at anchor ; the coast is seen beyond. Blue sky, with dark clouds to right. Canvas 67 × 92.

R.A. 1809, No. 22. COLLECTION : The  
Artist, N.G., No. 481.



Engraved in the *Turner Gallery* and in Wedmore's *Turner and Ruskin*.

114 TABLEY, THE SEAT OF SIR J. F. LEICESTER, BART.—WINDY DAY.

In the foreground a lake, with a large round tower in the middle, close to which are two small sailing boats; three other boats are sailing, and two men in a rowing boat are talking to another who is sculling; in the distance is the house, with woods to left. Cloudy sky. Canvas  $36 \times 47\frac{1}{2}$ .

R.A. 1809, No. 105. [Liverpool Academy, 1811, No. 9 (?).] COLLECTION: John first Lord de Tabley and his descendants, A.T.M. 1857, No. 292, O.M. 1881, No. 178.

115 TABLEY, CHESHIRE, THE SEAT OF SIR J. F. LEICESTER, BART.; CALM MORNING.

Canvas  $36 \times 48\frac{1}{2}$ .

R.A. 1809, No. 146. [Liverpool Academy, 1811, No. 9 (?).] COLLECTIONS: John first Lord de Tabley; sale 1827, £173 5s. George, third Earl of Egremont, and his descendants, Petworth House.

116 THE GARRETEER'S PETITION.

(*Quotation.*)

Interior of a garret dimly lighted by a lamp on the left; in the middle of the picture a bed in a recess; to left the poet seated at a table, his head supported on his right hand, his left held out in a declamatory attitude. Panel,  $21 \times 30$ .

R.A. 1809, No. 175. COLLECTION: The Artist, N.G., No. 482.

- 117 LOWTHER CASTLE, WESTMORELAND, THE SEAT OF THE EARL OF LONSDALE, NORTH-WEST VIEW FROM ULLESWATER LAKE; EVENING.

View looking across the park towards the Castle, which is situated on high ground in the middle distance; cattle in the foreground; evening sky. Canvas  $35\frac{1}{2} \times 48$ .

R.A. 1810, No. 85. COLLECTION: William, first Earl of Lonsdale and his descendants, O.M. 1891, No. 131.

- 118 LOWTHER CASTLE, WESTMORELAND, THE SEAT OF THE EARL OF LONSDALE (THE NORTH FRONT), WITH THE RIVER LOWTHER: MID-DAY.

View looking across the park towards the north front of the Castle; the river in the foreground; mid-day sky. Canvas  $35\frac{1}{2} \times 48$ .

R.A. 1810, No. 115. COLLECTION: William, first Earl of Lonsdale, and his descendants, O.M. 1876, No. 33, 1891, No 135.

- 119 PETWORTH, SUSSEX, THE SEAT OF THE EARL OF EGREMONT: DEWY MORNING.

View across the lake looking towards the house; several boats with figures in the foreground; high ground with trees on the left. Morning sky. Canvas  $36 \times 47\frac{1}{2}$ .

R.A. 1810, No. 158. COLLECTION: George, third Earl of Egremont and his descendants, Petworth House, O.M. 1892, No. 133.

## 120 MERCURY AND HERSÉ.

*(Quotation from Ovid.)*

View overlooking a mountainous distance and an arm of the sea ; in the middle distance a river flowing between wooded slopes, and divided by an island reached by two bridges, to left a town on a hill ; in the foreground on either side groups of tall trees at the foot of which lie fragments of classic architecture, in the middle of the picture a religious procession approaching the spectator, Mercury standing under the trees to right. Canvas  $75 \times 63$ .

R.A. 1811, No. 70. COLLECTIONS: Sir John Swinburne, Bart. Sir John Pender, O.M. 1872, No. 131, 1891, No. 133 ; sale 1897, £7,875 (Tooth). Sir Samuel Montagu, Bart., Guildhall, 1899, No. 20.

Engraved by J. Cousen, published 1842, and in the *Magazine of Art*, 1898.

## 121 APOLLO AND PYTHON.

*(Quotation from Hymn of Callimachus.)*

A rocky hollow through which a shallow stream flows ; in the foreground to right the Python struggling among rocks and trees which he has crushed in his fall, and two fragments of rock which he has tossed into the air, to left Apollo kneeling in front of a boulder ; beyond, part of a valley is seen with mountains in the distance. Canvas  $57\frac{1}{2} \times 93\frac{1}{2}$ .

R.A. 1811, No. 81. COLLECTION: The Artist, N.G., No. 488.

Engraved in the *Turner Gallery*, and in Wedmore's *Turner and Ruskin*.

122 SOMER-HILL, NEAR TUNBRIDGE, THE SEAT OF  
W. F. WOODGATE, ESQ.

The house, a structure with many gables, standing against the sky at the top of a hill in the middle of the picture; it is approached by a broad avenue cut through the wood that clothes the side of the hill; at the foot of the slope a meadow with cattle; in the foreground a lake with ducks and a boat to left. Sunset sky. Canvas 35 × 47.

R.A. 1811, No. 177. COLLECTIONS: —  
Alexander, Esq.; sale 1851, £320  
(bought in). Wynn Ellis, Esq.; sale  
1876, £892 10s. (Williams). Ralph  
Brocklebank, Esq., O.M. 1880, No. 11;  
Guildhall, 1899, No. 17.

Engraved in Wedmore's *Turner and Ruskin*.

123 WHALLEY BRIDGE AND ABBEY, LANCASHIRE.  
DYERS WASHING AND DRYING CLOTH.

View looking along a river crossed in the middle distance by a bridge of three lofty arches, through which part of the Abbey and glimpses of the distant landscape are seen; to the left a steep bank crowned with buildings among trees, to the right a shelving bank covered with trees, amongst them several tall pines; in the foreground a stretch of sandy shore with cloth spread about, to right rocks, to left two men standing in the river washing cloth. Afternoon sky. Canvas 24 × 34 $\frac{3}{4}$ .

R.A. 1811, No. 244. COLLECTIONS: J. N.  
Hughes, Esq.; sale 1848, £309 15s.  
(Brown). Wynn Ellis, Esq.; sale 1876,  
£945 (Agnew). Samuel, first Lord  
Overstone. Lord Wantage.

124 A VIEW OF THE CASTLE OF ST. MICHAEL, NEAR  
BONNEVILLE, SAVOY.

[In the distance the Alps stretching across the background ; at their base a stream, crossed on the right by a bridge of several arches, flows towards the spectator, its bank being shown in the immediate foreground ; in the middle distance sheep and trees on a sloping bank, beyond in the centre of the picture some buildings with a tower. Blue sky with light clouds. Canvas  $38\frac{1}{2} \times 46\frac{1}{2}$ .]

R.A. 1812, No. 149. [COLLECTIONS: John Gibbons, Esq.; sale 1893, £777. John G. Johnson, Esq., of Philadelphia Pennsylvania (?).]

Engraved in *Liber Studiorum*. R. 64.  
See Nos. 100 and 104 *ante*.

125 VIEW OF THE HIGH STREET, OXFORD.

View looking westwards ; in the foreground to right, All Souls' College, above which is seen the spire of St. Mary's Church, to left University College ; in the middle of the picture the spire of All Saints' Church, Carfax in the distance ; many figures in academic dress in the street ; a man on a ladder to left. *Signed*, J. M. W. Turner, R.A. Canvas  $26\frac{1}{2} \times 38\frac{1}{2}$ .

R.A. 1812, No. 161. COLLECTIONS: Mr. Wyatt, of Oxford. Jesse Watts Russell, Esq.; sale 1875, £1,050. Lord Wantage, Grosvenor Gallery, 1889, No. 34.

Engraved by Middiman, Pye and Heath.  
Published 1812.

## 126 VIEW OF OXFORD FROM THE ABINGDON ROAD.

View from a height overlooking the valley of the Thames ; in the distance in the middle of the picture Christ Church, on the left the spires and roofs of the city, on the right Magdalen Tower ; in the foreground figures, cattle and a flock of sheep. Evening sky. Canvas  $26 \times 36\frac{1}{2}$ .

R.A. 1812, No. 169. COLLECTIONS: Mr. Wyatt, of Oxford. Jesse Watts Russell, Esq.; sale 1875, £1,280. Sir John Fowler, Bart.; sale 1899, £4,200 (Tooth).

Engraved by John Pye, published February 13, 1818.

The series of twelve letters, written by Turner to Mr. Wyatt, on the subject of this and the preceding picture forms the most interesting portion that survives of the artist's correspondence. These letters are printed in Thornbury's *Life of Turner*, pp. 164-176; but in his pages they are full of misprints and placed in a sequence which makes them almost unintelligible. From internal evidence, and from allusions to contemporary events, such as the election of Lord Grenville to the Chancellorship of the University, December 14, 1809, their correct order appears to be: 1, 11, 2, 3, 10, 4, 5, 12, 6, 8, 9, 7. Of these Nos. 2, 4, 5, 6, 10, seem to refer to the View of the High Street (No. 125); No. 8 to the View from the Abingdon road (No. 126); and No. 6 to both pictures.

## 127 SNOW STORM: HANNIBAL AND HIS ARMY CROSSING THE ALPS.

(*Quotation from "Fallacies of Hope."*)

View down a broad mountain valley, through which the army is defiling into the distance; in

the foreground to left a dead elephant and several men pillaging dead warriors others casting rocks down upon the army; a snow storm sweeping across the heights to right; to left the sun veiled by the edge of a cloud. Canvas 57×93.

R.A. 1812, No. 258. COLLECTION: The Artist, N.G., 490.

Engraved in the *Turner Gallery*.

## 128 FROSTY MORNING.

(*Quotation from Thomson.*)

View along a road running into the distance to left, where a coach is seen approaching; in the middle of the picture a cart with two horses and figures; to right a gate, near which stands a man with a billhook. Canvas 45×69.

R.A. 1813, No. 15. COLLECTION: The Artist, N.G., No. 492.

Engraved in the *Turner Gallery*.  
Thornbury, pp. 121-2 and 431.

## 129 THE DELUGE.

(*Quotation from Milton.*)

The foreground filled with a mass of surging waters from which emerge rocks and the tops of buildings; drowning figures and animals struggling in the flood; in the distance to left a stretch of calm water on which floats the Ark; stormy sky with lightning to left, in the middle the new moon just above the horizon. Canvas 57×93.

R.A. 1813, No. 213. COLLECTION: The Artist, N.G., No. 493.

Engraved by J. B. Quilley.

## 130 DIDO AND AENEAS.

(*Quotation from Dryden's Virgil.*)

In the middle of the picture a river flowing away to the distance from the right foreground, where it is crossed by a bridge of two arches, above which rises a wooded bank crowned with buildings; further away a broken bridge, and beyond it the city of Carthage; in the middle foreground many figures preparing for the chase; to left tall trees and undergrowth. Morning sky. Canvas 58 x 95.

R.A. 1814, No. 177. COLLECTION: The Artist, N.G., No. 494.

Engraved by W. R. Smith, published June, 1842, and in the *Turner Gallery*.

This, the first Carthaginian subject exhibited by Turner, is usually known as *The Morning of the Chase*.

Thornbury, p. 123.

131 APULLIA IN SEARCH OF APULLUS, *vide* OVID.

An extensive hilly landscape; in the middle distance a river crossed by a bridge of seven arches with a tower in the middle; wooded slopes beyond; on the right a tower and water-mill; in the foreground a bank and trees, under which are Apuleia and other figures, one of whom is pointing to the name *Apuleius* carved in the bark of one of the trees. Inscribed in the lower part of the picture are the words: "Apuleia in search of Apuleius learns from the swain the cause of his metamorphosis." Canvas 57 x 93.

B.I. 1814, S.R., No. 168. COLLECTION: The Artist, N.G., No. 495.

Engraved in *Liber Studiorum*. R. 72.

See No. 99 *ante*.



The subject of this picture is said to be without foundation in classical literature, although Turner refers to Ovid in the catalogue. It is believed to have been painted as a companion to a celebrated Claude in the collection at Petworth, and to have gained a prize when it was exhibited at the British Institution, whence it is sometimes known as the *Premium Landscape*.

Mr. Rawlinson says that the composition of this work seems to him to have been borrowed from Claude: *Liber Veritatis*, No. 134.

Thornbury, p. 432.

# 132 BLIGH SAND, NEAR SHEERNESS; FISHING BOATS, TRAWLING.

In the foreground a stretch of wet sand upon which a moderate sea is breaking; many fishing-boats in the middle and extreme distance; a half-decked boat with two men in it close to the shore a little to left. Cloudy sky, the sun illuminating the distance through a rift. Canvas 35 × 47.

R.A. 1815, No. 6. COLLECTION: The Artist, N.G., No. 496.

Engraved in the *Turner Gallery*.

This picture must have been painted before 1809, as it appears in the catalogue of Turner's own gallery, printed in that year, as "No. 7. Fishing upon the Blythe-sand, tide setting in." See No. 20 *ante*.

A picture of The Nore, formerly in the collections of Mr. Newington Hughes and Mr. Gillott, and now in that of Mr. P. A. B. Widener, of Philadelphia, has sometimes been confused with this of Bligh Sand.

Thornbury, pp. 317 and 432.

## 133 CROSSING THE BROOK.

View from a height over a wide prospect, through which a river, spanned in the middle distance by a bridge of five arches, flows to the sea appearing in the extreme distance ; in the foreground, in the middle, a brook running to join the river on the left, on the right the arched opening of a grotto in a wooded bank, on the left a group of tall trees ; a dog is fording the brook ; on the right bank sits a girl taking off her shoes ; on the left a woman stands leaning against a boulder.

R.A. 1815, No. 94. COLLECTION : The Artist, N.G., No. 497.

Engraved by R. Brandard, published June 23, 1843, in the *Turner Gallery*, and by A. S. Handford, published 1893.

What is said to be an original finished sketch for this picture is in the collection of Mr. C. B. Walker, of Minneapolis, into which it passed from that of the Earl of Jersey.

Thornbury, pp. 152-153 and 433.

## 134 DIDO BUILDING CARTHAGE ; OR THE RISE OF THE CARTHAGINIAN EMPIRE.

View of the estuary of a river crossed in the middle distance by a bridge ; on the left buildings, fortifications, and ships in course of construction ; on the right, other buildings, and some trees, among which is a large pine, at the foot of a high rock crowned by a temple ; many figures in boats and on the shore ; Dido, on the left, examining some plans ; near her some children watching the voyage of a toy boat. Inscribed on the wall of the unfinished building on the right are the title of the picture, signature and date. Canvas  $60\frac{1}{2} \times 89\frac{1}{2}$ .

R.A. 1815, No. 158. COLLECTION : The Artist, N.G., No. 498.

Engraved by Prior, published August, 1863, and in the *Turner Gallery*.

Of Turner's Carthaginian subjects, designed, it has been assumed, with cryptic reference to the political relations between England and France during the Napoleonic period (Thornbury, p. 433 ; Hamerton, p. 168), this is probably the most famous. It owes its celebrity to the extraordinary esteem in which it was held by its author. For, after it had been in the first instance returned to the artist by the disappointed patron who had commissioned it (Thornbury, p. 183 ; Hamerton, p. 218), he refused to sell it for great sums offered by friends, patrons or publishers, and even by a body of subscribers anxious to secure it for the National Gallery (Thornbury, pp. 182, 343 and 434). He used jestingly to declare his intention of being buried rolled up in it (Thornbury, pp. 128, 338 and 434), and finally bequeathed it to the nation, together with the *Sun rising through vapour* (No. 110 *ante*), upon condition that the two pictures should hang beside the famous Angerstein Claudes.

# 135 THE TEMPLE OF JUPITER PANELLENIUS RESTORED.

(*Quotation.*)

In the middle of the picture a ridge of rocks which, near to the spectator is covered with shrubs and tall trees and in the middle distance to right is crowned by the temple and other Greek buildings ; on the extreme left a wooded cliff, between which and the central ridge is a view down a glade ; in the distance the sea ; a religious procession with beasts for sacrifice, and

musicians, crosses the foreground; to right a tank with a woman washing. Evening sky. Canvas 57 × 93.

R.A. 1816, No. 55. COLLECTIONS: Messrs. Graves, sold 1836. Wynn Ellis, Esq., B.I. 1853, No. 169; sale 1876, £2,100 (Goupil).

Engraved by John Pye, published March 1, 1828; and in the *Turner Gallery*.

136 VIEW OF THE TEMPLE OF JUPITER PANELLENIUS  
IN THE ISLAND OF ÆGINA WITH THE GREEK  
NATIONAL DANCE OF THE ROMAÏKA; THE  
ACROPOLIS OF ATHENS IN THE DISTANCE.  
PAINTED FROM A SKETCH TAKEN BY H.  
GALLY KNIGHT, ESQ., IN 1810.

View from a height looking along a mountain valley; upon the right rise lofty cliffs breaking near the middle of the picture into an isolated pinnacle of rock, which, as well as the cliffs, is crowned by ruined buildings; upon the left a rectangular sheet of water surrounded by ruins; in the distance in the centre of the picture the Acropolis with remote mountains beyond; in the middle of the foreground figures dancing and a woman playing a guitar, to right other figures seated on the ground. Sunset sky, the sun, near the horizon on the left, casting a strong reflection in the water. *Signed*. Canvas 27½ × 35.

R.A. 1816, No. 71. COLLECTIONS: [Joseph Gillott, Esq., Royal Manchester Institution 1845, No. 228(?)]. Miss Heaven, Whitworth Institute, Manchester, No. 370.

## 137 THE DECLINE OF THE CARTHAGINIAN EMPIRE.

ROME, BEING DETERMINED ON THE OVERTHROW OF HER HATED RIVAL, DEMANDED FROM HER SUCH TERMS AS MIGHT EITHER FORCE HER INTO WAR, OR RUIN HER BY COMPLIANCE; THE ENERVATED CARTHAGINIANS, IN THEIR ANXIETY FOR PEACE CONSENTED TO GIVE UP EVEN THEIR ARMS AND THEIR CHILDREN.

(*Quotation.*)

View along an estuary with classic buildings on either side; in the middle of the foreground the waves break against a semicircular flight of steps; on the left ships, and people embarking; to right an altar-like monument; at its foot a woman weeping and other figures; emblematic accessories lying on the ground. Afternoon sky; the sun in the middle of the picture. Canvas  $67\frac{1}{2} \times 95$ .

R.A. 1817, No. 195. COLLECTION: The Artist, N.G., No. 499.

Engraved in the *Turner Gallery*.  
Thornbury, pp. 128, 182, 343.

## 138 VIEW OF THE TEMPLE OF JUPITER PANELLENIUS IN THE ISLAND OF ÆGINA WITH THE GREEK NATIONAL DANCE OF THE ROMAÏKA; THE ACROPOLIS IN THE DISTANCE. PAINTED FROM A SKETCH TAKEN BY H. GALLY KNIGHT, ESQ., IN 1810.

View from a height overlooking a stretch of undulating country with the sea to left; on a hill in the middle of the picture a clump of trees, on another, more remote, to right, the ruins of the Temple; in the middle of the foreground, on a rocky plateau, figures in Albanian costume re-

clining on the ground, in the midst others dancing and a woman holding a tambourine; to left a bank with tall trees. Canvas 46 x 70.

B.I. 1817, No. 266. COLLECTIONS: Adam Fairrie, Esq., of Liverpool; sale 1856, £1,365 (Gambart). Algernon, fourth Duke of Northumberland, B.I., 1856, No. 53.

Redford is in error in saying that this picture was sold by auction in 1884, and bought by Mr. Gambart for £1,260.

Engraved in *Liber Studiorum*. R. 77.

Besides this picture and Nos. 135, and 136 *ante*, there is a water-colour drawing by Turner of this subject. Thornbury (p. 179) says that it was made by Turner for Mr. Cockerell, from a sketch by that architect, and that a dispute arose about the price. It appears subsequently to have passed through the hands of Mr. Munro, sale 1867, £189 (White), Mr. P. Allen, National Exhibition, Leeds, 1868, No. 2031; sale 1869, £220 10s. (Gambart), Mr. J. Smith, sale 1870, £53 11s. (Agnew), and Mr. H. W. F. Bolckow, sale 1891, £162.

Altogether the history of these pictures of the Temple of Jupiter is somewhat obscure. The appearance of a copy of one of them at a sale in 1861, seems to have given rise to an idea that a forged picture of this subject was in existence. In consequence of this the executors of Mr. Wynn Ellis announced that they would allow the purchaser of his picture (No. 135 *ante*), three months during which to reconsider his bargain, if he could prove that the picture was not authentic. The question has been discussed in a letter of Mr. Gladwell to the *Athenæum* for May 20, 1876, and by Redford, *Art Sales*, vol. i. pp. 223-225.

139 RABY CASTLE, THE SEAT OF THE EARL OF DARLINGTON.

In the middle distance, in the centre of the picture, the Castle, in front of it a road leading to a lodge on the left, near which is a herd of deer; on either side low wooded hills; undulating foreground, groups of huntsmen to right and left, a fox on the left, and a pack of hounds in the middle of the picture; hills in the distance. Cloudy sky with a burst of sunlight on the Castle.

R.A. 1818, No. 129. COLLECTIONS: William, first Duke of Cleveland and his descendants. In the possession of Messrs. Wallis, of the French Gallery, London, 1899.

*Belonged to the  
Dowry of the  
Duchess of  
Cleveland, Newton  
House.*

140 DORT OR DORDRECHT, THE DORT PACKET-BOAT FROM ROTTERDAM BECALMED.

View looking over a broad stretch of calm water; in the distance, a little to the right of the centre of the picture, is seen the city of Dort; in the foreground, a little to left are the packet-boat and another vessel lying becalmed with all sails set; a rowing-boat full of figures is putting off from the packet; numerous boats in the distance. *Signed and dated, J. M. W. Turner, R.A. 1818, Dort. Canvas 62 x 91½.*

R.A. 1818, No. 166. COLLECTION: Walter Fawkes, Esq., of Farnley Hall, and his descendants.

*W. Fawkes  
Farnley Hall,  
near Leeds.*

Engraved in Hamerton, *Les Artistes célèbres*—Turner, and in the *Magazine of Art*, 1887.  
[Hamerton, p. 326 (?).]

## 141 THE FIELD OF WATERLOO.

*(Quotation from Byron.)*

In the foreground are women searching by torch-light among the dead and dying; to the right the Château of Hougoumont on fire, reflected in a small pool; in the distance the plain. Full moon to left; rocket-signals seen against the sky. Canvas 59 × 93.

R.A. 1818, No. 263. COLLECTION: The Artist, N.G., No. 500.

Engraved by F. C. Lewis.

## 142 ENTRANCE OF THE MEUSE: ORANGE-MERCHANT ON THE BAR, GOING TO PIECES; BRILL CHURCH BEARING S.E. BY S., MASENSLUYS E. BY S.

Heavy sea; in the middle distance the vessel surrounded by boats is heeling over towards the spectator; in the foreground to left a boat with men in it, to right a small sailing vessel beyond which, on the horizon is seen the church tower; oranges floating on the water. Cloudy sky. Canvas 67 × 94½.

R.A. 1819, No. 136. COLLECTION: The Artist, N.G., No. 501.

Engraved in the *Turner Gallery*.

## 143 ENGLAND: RICHMOND HILL, ON THE PRINCE REGENT'S BIRTHDAY.

*(Quotation from Thomson.)*

View from the top of the hill, the distant prospect seen between groups of trees to right and left; scattered across the foreground under



their shade numerous figures, chiefly brightly dressed ladies. Canvas  $70 \times 132$ .

R.A. 1819, No. 206. COLLECTION : The Artist, N.G., No. 502.

Hamerton, p. 170.

- 144 ROME FROM THE VATICAN. RAFFAELLE ACCOMPANIED BY LA FORNARINA, PREPARING HIS PICTURES FOR THE DECORATION OF THE LOGGIA.

In the centre of the picture an arch of the Loggia, through which is seen a bird's-eye view of the Piazza of St. Peter's, beyond it the Castle and bridge of St. Angelo, other buildings and mountains in the distance; in the middle distance, to left, a wing of the Palace, to right an arcade in perspective; in the foreground pictures, plans and accessories, the Fornarina, seated, looking over the balustrade, Raphael standing facing the spectator. Canvas  $69\frac{1}{2} \times 131$ .

R.A. 1820, No. 206. COLLECTION : The Artist, N.G., No. 503.

Engraved in the *Turner Gallery*.

- 145 "WHAT YOU WILL."

A landscape with many figures.

R.A. 1822, No. 114. COLLECTION : Sir Francis Chantrey, R.A.; sale, 1861, *april* £257 5s. (Agnew).

- 146 BAY OF BAIA, WITH APOLLO AND THE SYBIL.

(*Quotation.*)

View looking across the bay towards Pozzuoli; to right, on a promontory in the middle distance,

is seen the Castle of Baïæ ; in the foreground, to left, tall pine trees under which are seated the figures of Apollo and the Sibyl. Canvas  $57\frac{1}{2} \times 93\frac{1}{2}$ .

R.A. 1823, No. 77. COLLECTION : the Artist, N.G., No. 505.

Engraved in the *Turner Gallery*.

147 HARBOUR OF DIEPPE. (CHANGEMENT DE DOMICILE.)

View of the Avant-port ; on the right the quay crowded with figures and bounded by a row of buildings, amongst which the Collège is conspicuous, in the middle of the picture a mass of shipping, to left a stretch of open water ; in the distance the quay lined with ships, with the dome and tower of Saint Jacques rising beyond ; in the foreground to left the prow of a boat upon which are two women. Sunset sky. Canvas  $59 \times 89$ .

R.A. 1825, No. 152. COLLECTIONS : James Wadmore, Esq. ; sale 1854, £1,942 10s. John Naylor, of Leighton Hall, Esq.

148 COLOGNE, THE ARRIVAL OF A PACKET-BOAT. EVENING.

View looking up the Rhine towards the bridge of boats, across which a coach and numerous figures are passing ; on the right the buildings of the city, with towers rising above them, the Cathedral with a high pyramidal roof and single turret being almost in the middle of the picture ; also on the right, nearer to the spectator, is the packet-boat, a square-built sailing vessel, drawing in to the shore beneath the town wall ; in the foreground two women carrying timber into a

warehouse, and a dog drinking at the edge of the river. Sunset sky. Canvas 59 × 89.

R.A. 1826, No. 72. COLLECTIONS: James Wadmore, Esq.; sale 1854, £2,100. John Naylor, of Leighton Hall, Esq., A.T.M. 1857, No. 224.

This is the picture whose glowing tone so injured the effect of two portraits by Lawrence, near to which it hung in the Academy, that Turner darkened it upon varnishing day with a coat of lamp-black in water colour. (Thornbury, pp. 274, 347.) It must not be confounded with the water-colour drawing, formerly in the Windus collection, which is engraved in the *Turner Gallery*. See Appendix.

#### 149 FORUM ROMANUM, FOR MR. SOANE'S MUSEUM.

View of the ruins in the Forum looking towards the Capitol which rises in the background; in the middle of the picture is a religious procession making its way to the church of San Lorenzo in Miranda; the foreground to right is encumbered by the ruins of the Basilica of Constantine, to left is the Arch of Titus, rising to the top of the picture, beneath its shade three friars are standing, a woman kneeling before one of them. Effect of noonday sunlight. Canvas 50 × 89 (arched top).

R.A. 1826, No. 132. The Artist, N.G., No. 504.

Engraved in the *Turner Gallery*.

Mr. G. H. Birch, the Curator of Sir John Soane's Museum, who has been so good as to look into this matter for me, informs me that he has certainly seen, although he is unfortunately unable at present to lay his hand upon it, a letter

of Sir John to Turner which may possibly relate to this picture.

In it he expressed admiration for a picture of Turner's, and a desire to possess it, and enclosed a draft payable to the painter, for, as far as my informant could recollect, £500. The letter, with the draft unused, had been returned to Sir John, so presumably there was some dispute over the matter. If the draft was really for £500 it must, considering Turner's usual scale of prices, have been in payment for an oil picture of some magnitude. This conclusion is strongly supported by the fact that the work was hung at the Academy in the Great Room in proximity to several portraits by Sir Thomas Lawrence, amongst them the famous pictures of Canning and Sir Robert Peel, and other oil pictures.

150 THE SEAT OF WILLIAM MOFFATT, ESQ., AT MORTLAKE. EARLY (SUMMER'S) MORNING.

View looking down the Thames from the garden of a house which is seen to right; a high tree in front of the house, others on the terrace to left; on the grass in the foreground two men sharpening their scythes, and a wheelbarrow. Cool light of early morning. Canvas 35 × 47.

R.A. 1826, No. 324. COLLECTIONS: —  
 Fripp, Esq.; sale 1864, £1,102 10s. (bought in). Samuel Mendel, Esq., O.M. 1872, No. 22; sale 1884. James Price, Esq., O.M. 1895, No. 25; sale, 1895, £5,460 (Agnew). S. G. Holland, Esq., Guildhall, 1899, No. 22.

Engraved in the sale catalogue of the Price collection, where it is mistakenly described as the *Mortlake* with evening effect, No. 154 *post*.

151 "NOW FOR THE PAINTER" (ROPE). PASSENGERS  
GOING ON BOARD.

Moderate sea with breeze from the left; in the middle of the foreground an open boat in which are five figures; beyond, a small vessel with three masts, from one of which a pennant inscribed *Pas de Calais* is flying; it is filled with figures, a man in the stern about to throw a rope to the open boat; in the distance other boats, and on the right the town of Calais. Blue sky with clouds. Canvas 59 x 89.

R.A. 1827, No. 74. COLLECTION: John Naylor, of Leighton Hall, Esq., A.T.M. 1857, No. 295.

Engraved by W. Davison, published May, 1830, and in the *Turner Gallery*.

This picture is also known as the *Pas de Calais*.

Thornbury, p. 293.

152 PORT RUYSDAEL.

Very rough sea breaking against two wooden jetties which appear in the foreground at either side of the picture, upon that to left is a signal mast with a ladder, to right a beacon pole, and in the immediate foreground a bucket and some fish; in the middle distance a single sailing vessel. Stormy sky with torn cumulus clouds. Canvas 36 x 48.

R.A. 1827, No. 147. COLLECTIONS:

Elhanan Bicknell, Esq.; sale 1863, £1,995 (Agnew), Sir John Kelk, Bart.; sale 1900, £5,040. R. Hall McCormick, Esq., of Chicago.

may

to the gallery of Turner  
£315 in 1827

Engraved in Wedmore's *Turner and Ruskin*. Hamerton, p. 217.

## 153 REMBRANDT'S DAUGHTER.

Interior of a room ; a girl seated on the edge of a bed with her left arm resting on the back of an armchair, in her right hand she holds a letter which she is reading ; behind the chair the painter is seen entering the room, followed by his wife, he holds a palette and brushes ; in the background is a canvas inscribed *Rembrandt*. Canvas  $46\frac{1}{2} \times 44\frac{1}{2}$ .

R.A. 1827, No. 166. COLLECTION : Walter Fawkes, of Farnley Hall, Esq., and his descendants, O.M. 1877, No. 261.

*Mr. Leeds*

## 154 MORTLAKE TERRACE, THE SEAT OF WILLIAM MOFFATT, ESQ., SUMMER'S EVENING.

On the right is the river, seen between the stems of a line of trees bordering a terrace, at the end of which is a summer-house ; on the grass in the middle of the picture are a chair and a table ; a black dog on the parapet of the terrace ; on the river a state barge and other boats. Evening sky, the sun in the middle of the picture. Canvas  $36 \times 48$ .

R.A. 1827, No. 300. COLLECTIONS : E. T. Daniel, Esq. ; sale 1843, £90 6s. (Creswick). Sam. Ashton, Esq., A.T.M. 1857, No. 256, Guildhall, 1899, No. 23.

*Sale, Christie's July, 1844  
£ 1102.10.0*

Engraved in the *Book of Gems*, 1836.

It is said that the dog in the foreground of this picture was cut out of black paper, and stuck on to the canvas by Sir Edwin Landseer in Turner's absence. *Magazine of Art*, 1899, p. 403.

Thornbury, p. 438.

## 155 SCENE IN DERBYSHIRE.

(Quotation.)

R.A. 1827, No. 319.

## 156 DIDO DIRECTING THE EQUIPMENT OF THE FLEET, OR THE MORNING OF THE CARTHAGINIAN EMPIRE.

In the middle of the picture a river, covered with shipping, flows into the distance; on the right a quay crowded with figures, and lined with large classic buildings; a rocky bank to left, on which, near the shore, grows a tall pine, is also covered with classic buildings. Sun in the middle of the picture. Canvas 59 x 89.

R.A. 1828, No. 70. COLLECTIONS: —  
Broadhurst, Esq. The Artist, N.G., No.  
506.

Engraved in Hamerton's *Life of Turner*, 1895.

## 157 EAST COWES CASTLE, THE SEAT OF J. NASH, ESQ., THE REGATTA BEATING TO WINDWARD.

R.A. 1828, No. 113. COLLECTION: J.  
Nash, Esq.; sale 1835, £199 10s.  
(Tiffin).

## 158 EAST COWES CASTLE, THE SEAT OF J. NASH, ESQ.; THE REGATTA STARTING FOR THEIR MOORINGS.

View looking along an estuary, on the left the Yacht Squadron, and on a height in the distance the Castle; on the right the shore crowded with figures under the shade of trees, buildings beyond; in the foreground to right a boat full

of ladies, rowed by a man. Afternoon sky, the sun in the middle of the picture. Canvas 35 × 47.

R.A. 1828, No. 152. COLLECTIONS: J. Nash, Esq., sale 1835, £283 10s. (Tiffin). John Sheepshanks, Esq., V.A.M. 1856, No. 210.

159 BOCCACCIO RELATING THE TALE OF THE BIRD-CAGE.

Scene in a garden; to right a glade shaded by trees and, nearer to the spectator, a fountain; through an opening amongst the boughs to left is seen a white castle; in the foreground a table spread with a dessert, and figures reclining in groups on the grass; in the midst is a birdcage partly covered with a handkerchief. Canvas 48 × 36.

R.A. 1828, No. 262. COLLECTION: The Artist, N.G., No. 507.

Engraved in the *Turner Gallery*; and by J. B. Quilley, published January, 1830. Thornbury, p. 222; Hamerton, p. 134.

160 THE BANKS OF THE LOIRE.

R.A. 1829, No. 19. COLLECTION: Kunsthalle, Hamburg, Schwabe collection, No. 114.

161 ULYSSES DERIDING POLYPHEMUS—HOMER'S ODYSSEY.

In the centre of the picture to left the galley of Ulysses, the rigging crowded with figures; a train of star-crowned sea-nymphs rising from the



sea before the ship ; beyond it the giant is seen among the clouds on the summit of a cliff, with one hand clutching his wounded head, with the other menacing Ulysses ; to left is a fire burning in a cavern at the foot of the cliff ; to right of the centre an arched rock and beyond it the sun rising over the sea ; further to right the Greek fleet. Canvas  $51 \times 79$ .

R.A. 1829, No. 42. COLLECTION : The Artist, N.G., No. 508.

Engraved by H. R. Robertson, published 1888, in the *Turner Gallery*, and in Wedmore's *Turner and Ruskin*.

## 162 THE LORETTO NECKLACE.

A view from a height overlooking a wooded prospect with mountains in the distance ; on the right a city standing on a wooded hill, down the side of which a brook falls in cascades and flows away towards the left, where it is crossed by a bridge with a double range of arches ; in the middle of the foreground a tall tree, at its foot stand a girl and a man who is putting a necklace round her neck. Canvas  $52 \times 69$ .

R.A. 1829, No. 337. COLLECTION : The Artist, N.G., No. 509.

Engraved in the *Turner Gallery*.

## 163 LINLITHGOW PALACE.

The palace stands on a height in the background at the foot of which is the lake ; in the foreground youths bathing in a stream shaded by trees. Blue sky, with clouds. Canvas  $35 \times 47$ .

Royal Manchester Institution, 1829, No. 271. COLLECTION : The Countess of Camperdown, O.M. 1888, No. 37.

164 PILATE WASHING HIS HANDS. (St. Matt. xxvii, 24.)

In the centre of the foreground, Christ, surrounded by the holy women, is leaving the crowded Judgment Hall; in the middle distance Pilate is seen seated on a lofty throne, washing his hands; buildings in the background. Canvas 35 × 47.

R.A. 1830, No. 7. COLLECTION: The Artist, N.G., 510.

165 VIEW OF ORVIETO; PAINTED IN ROME.

View from a height overlooking a valley in the midst of which stands the city on a high rock; mountains in the distance; in the foreground to left a group of tall trees, to right a woman washing clothes in a tank. Effect of bright sunlight with haze. Canvas 36 × 48.

R.A. 1830, No. 30. COLLECTION: The Artist, N.G., No. 511.

Engraved in the *Turner Gallery*.

This picture is doubtless the "small three feet four," mentioned by Turner in a letter to Chantrey, dated from Rome, Nov. 6, 1828 (Thornbury, p. 100), as having been painted by him to satisfy the inquisitive *cognoscenti*.

166 PALESTRINA—COMPOSITION.

(*Quotation from "The Fallacies of Hope."*)

View from a height overlooking an extensive prospect with mountains in the distance. To the left in the middle distance is the town crowning vast rocky heights, a fortified spur of which

stretches towards the spectator, at its foot is a triumphal arch forming the approach to a bridge seen in abrupt perspective in the foreground; in the middle of the picture a stream rushing from under the bridge falls in cascades down into the distance; to right a long glade between tall trees, near its entrance a flock of goats, and, in the immediate foreground, two children, one with a pipe, seated amid fragments of ancient architecture upon the ground. Afternoon light, blue sky, with light clouds at the top of the picture. Canvas  $56 \times 98\frac{1}{2}$ .

R.A. 1830, No. 181. COLLECTIONS :  
*B. gave Turner* Elhanan Bicknell, Esq.; sale <sup>at Foster's, May 2</sup> 1863, £1,995. Henry Bicknell, Esq.; sale 1865, £2,205 (bought in), sale 1881, £3,150 (Agnew). Mrs. Williams.  
*£1050 in 1830.*

## 167 JESSICA.

(*Quotation from Shakespeare.*)

Canvas  $48 \times 36$ .

R.A. 1830, No. 226. COLLECTION: George third Earl of Egremont and his descendants, Petworth House.

That this picture was painted in Rome in 1828, is apparent from a letter from the artist to Chantrey, printed by Thornbury, p. 100.

## 168 CALAIS SANDS, LOW WATER: POISSARDS COLLECTING BAIT.

Canvas  $28\frac{1}{2} \times 42$ .

R.A. 1830, No. 304. COLLECTION: Joseph Gillott, Esq.; sale 1872, £1,785 (Agnew).

169 FISH-MARKET ON THE SANDS; THE SUN RISING  
THROUGH VAPOUR.

View on a strand ; in the foreground numerous figures of men and women selling fish which are strewn on the sand ; on the left a boat with large brown sails lies on the shore, beyond it white cliffs seen through a hazy atmosphere ; on the right other boats ; in the distance more vessels and two large warships. The sun and its reflection occupy the centre of the picture. Canvas 34 × 44.

R.A. 1830, No. 432. COLLECTIONS : John Chapman, Esq., A.T.M. 1857, No. 294. George Chapman, Esq., J.M., 1887, No. 610, Guildhall, 1892, No. 118, and 1899, No. 31.

This picture is sometimes called *The Shore at Margate*.

170 LIFE-BOAT AND MANBY APPARATUS GOING OFF  
TO A STRANDED VESSEL, MAKING SIGNAL (BLUE  
LIGHTS) OF DISTRESS.

In the foreground to left a very rough sea breaking on the shore, on which, to right, stand two figures of girls looking out to sea ; in the middle distance a wooden pier with many boats to right, and to left a life-boat putting off ; in the distance rockets seen against a dark cloud obscuring the sky to left. Canvas 35 × 47.

R.A. 1831, No. 73. COLLECTIONS : J. Nash, Esq.; sale 1835, £262 10s. (Tiffin). John Sheepshanks, Esq., V.A.M. 1856, No. 211.

Engraved by Kratké, published 1890 ; in the

*Turner Gallery*, in the *Portfolio*, 1890, and in Wedmore's *Turner and Ruskin*.

This picture is sometimes known as *Vessel in distress off Yarmouth*.

# 171 CALIGULA'S PALACE AND BRIDGE.

(*Quotation from "Fallacies of Hope."*)

In the middle of the picture to left classic ruins, behind which the sun is setting; in the middle distance to right the Bay of Baiæ crossed by the bridge seen in perspective, close to the shore galleys at anchor; in the foreground a stream with women and goats wading, tall trees to right. Canvas 56 × 98.

R.A. 1831, No. 162. COLLECTION: The Artist, N.G., 512.

Engraved by Goodall, published June 23, 1842; and in the *Turner Gallery*.

Thornbury, p. 447.

# 172 VISION OF MEDEA.

(*Quotation from "Fallacies of Hope."*)

To left Medea performing an incantation; on the ground beside her are the three Fates; immediately above and behind them appears to be her dragon chariot, with her twins; the chariot is also represented in clouds above to left, where Medea again is seen in the act of throwing her children into the burning palace below. Canvas 68 × 98.

R.A. 1831, No. 178. COLLECTION: The Artist, N.G., No. 513.

The National Gallery catalogue says that this picture was painted in Rome in 1829.

- 173 LUCY, COUNTESS OF CARLISLE, AND DOROTHY PERCY'S VISIT TO THEIR FATHER LORD PERCY WHEN UNDER ATTAINDER UPON THE SUPPOSITION OF HIS BEING CONCERNED IN THE GUNPOWDER PLOT.

Interior of a richly furnished room; on the right Lord Percy, dressed in black and gold, seated in a large armchair; on the left three ladies, in Vandyck costumes, leaving the room by a door at the top of some steps. Panel  $15\frac{1}{2} \times 27\frac{1}{8}$ .

R.A. 1831, No. 263. COLLECTION: The Artist, N.G., No. 515.

- 174 ADMIRAL VAN TROMP'S BARGE AT THE ENTRANCE OF THE TEXEL, 1645.

Moderate sea; in the middle of the picture van Tromp's barge, with a large flag hoisted at the stern, sailing away from the spectator, beyond it is a man of war and another is seen on the right, between this latter and the barge is a boat with two masts; in the distance other vessels and the coast to left. Canvas  $35\frac{1}{2} \times 48$ .

R.A. 1831, No. 288. COLLECTION: Sir John Soane's Museum.

Engraved in the *Magazine of Art*, 1899.

A small replica of this picture is mentioned by Redford as having been sold in 1868 with the collection of Mr. J. C. Grundy.

The identity of the four "Van Tromp" pictures exhibited by Turner (Nos. 174, 179, 186 and 245) has been explained by Mr. C. W. Carey, in an article contributed to the *Magazine of Art*, 1899 (p. 173). I am indebted to this valuable

paper for the information concerning these works here given.

Yet a fifth picture, not mentioned by Mr. Carey, and perhaps never exhibited by Turner, is in the collection of Mr. T. Horrocks Miller, (O.M. 1889, No. 18).

175 WATTEAU, STUDY BY FRESNOY'S RULES.

(*Quotation from Mason's translation of Du Fresnoy.*)

Interior of a studio crowded with accessories ; in the middle Watteau, dressed in red and wearing a black hat, stands sketching on a board which rests on his knee ; his models, a richly dressed lady and a youth, are seated on a settee to right ; other figures behind ; to left pictures on easels. Panel  $15\frac{1}{2} \times 27\frac{1}{2}$ .

R.A. 1831, No. 298. COLLECTION : The Artist, N.G., No. 514.

- 176 "IN THIS ARDUOUS SERVICE (OF RECONNOISSANCE) ON THE FRENCH COAST, 1805, ONE OF OUR CRUISERS TOOK THE GROUND, AND HAD TO SUSTAIN THE ATTACK OF THE FLYING ARTILLERY ALONG SHORE, THE BATTERIES, AND THE FORT OF VIMIEUX WHICH FIRED HEATED SHOT, UNTIL SHE COULD WARP OFF AT THE RISING TIDE WHICH SET IN WITH ALL THE APPEARANCE OF A STORMY NIGHT."  
—*Naval Anecdotes.*

In the middle of the picture a three-masted vessel lying heeled over towards the left in shallow water, the deck crowded with figures ; the smoke from her guns drifts towards the low-lying shore, seen on the left, upon which are parties of soldiers firing upon her, and in the distance a fort ; to the right the sea breaking

against the bows of the ship ; in the foreground a stretch of wet sand, with the anchor to which the vessel is attached to the left, near it a shot has just fallen. Sunset sky, the sun near the horizon on the right. Canvas 28 × 42.

R.A. 1831, No. 406. COLLECTIONS: Charles Meigh, Esq.; sale 1850, £693. James Lenox, Esq., Lenox Library, New York City, No. 86.

177 CHILDE HAROLD'S PILGRIMAGE—ITALY.

(*Quotation from Byron.*)

View overlooking a broad wooded valley ; in the middle distance a river flowing round a promontory, and crossed on the right by a bridge with a tower, on the left hills, covered with trees and ruins, rise from the brink of the river ; in the foreground, slightly to left, a tall stone pine, a little to right a group of figures seated on the ground, others dancing ; the Pilgrim emerging from a grotto on the extreme left. Blue sky, effect of brilliant sunlight. Canvas 56 × 98.

R.A. 1832, No. 70. COLLECTION: The Artist, N.G., No. 516.

Engraved by J. T. Willmore, published 1861, by David Law, published 1889, and in the *Turner Gallery*.

178 THE PRINCE OF ORANGE, WILLIAM III., EMBARKED FROM HOLLAND AND LANDED AT TORBAY, NOVEMBER 4TH, 1688, AFTER A STORMY PASSAGE.

(*Quotation from "History of England."*)

Rough sea ; a fleet of large vessels and small sailing boats stretching across the picture in the



middle distance ; nearer to the spectator, in the centre of the picture, a large barge manned by rowers, approaching on the crest of a wave, in the bows a flag with the Prince's arms, the Prince is seen standing in the stern, raising his hat. Grey sky with an effect of sunny haze. Canvas  $35\frac{1}{2} \times 47\frac{1}{2}$ .

R.A. 1832, No. 153. COLLECTIONS : Robert Vernon, Esq., N.G. 1847, No. 369.

Engraved in the *Turner Gallery*.

179 VAN TROMP'S SHALLOP AT THE ENTRANCE OF THE SCHELDT.

The river ruffled by a fresh breeze ; in the foreground a sailing boat with several people in it ; on the right two men-of-war at anchor ; on the left, and further off, are other ships and boats ; in the distance is the city of Antwerp. Blue sky and clouds. Canvas  $35 \times 47$ .

R.A. 1832, No. 206. COLLECTIONS : H. A. J. Munro, of Novar, Esq. ; sale 1878, £5,460 (Agnew). Kirkman D. Hodgson, Esq. Sir Charles Tennant, Bart., O.M. 1894, No. 103.

See No. 174 *ante*.

180 HELVOETSLUYS ;—THE CITY OF UTRECHT, 64, GOING TO SEA.

Agitated sea ; in the centre of the picture a man-of-war sailing away from the spectator ; on the left a sailing boat, beyond which is seen a jetty ; other shipping on the right ; in the middle of the foreground a red buoy. Clouded sky. Canvas  $36 \times 50$ .

R.A. 1832, No. 284. COLLECTIONS :

Elhanan Bicknell, Esq.; sale 1863, £1,680 (Agnew). James Price, Esq., O.M. 1895, No. 32; sale 1895, £6,720 (Agnew). James Ross, Esq., of Montreal.

Engraved in the sale-catalogue of the Price collection.

Thornbury, pp. 326-327.

- 181 "THEN NEBUCHADNEZZAR CAME NEAR TO THE MOUTH OF THE BURNING FIERY FURNACE, AND SAID, SHADRACH, MESHACH, AND ABEDNEGO, COME FORTH AND COME HITIER. THEN SHADRACH, MESHACH, AND ABEDNEGO CAME FORTH OF THE MIDST OF THE FIRE." Daniel, chap. iii., ver. 26.

Courtyard of a palace crowded with figures, those in the middle distance lit up by the glare from the furnace which is seen on the right, to left the golden image under a high canopy, in the middle a vast spectral figure; in the distance the towers of the palace stand out against the blue sky; in the foreground to left a throne upon which the king, shrinking with terror, is seated beside three queens, one of whom caresses a boy. Panel  $35\frac{1}{2} \times 27\frac{1}{2}$ .

*Currier & Jones agreed to paint the same subject the same size. J. ordered two panels at same time.*

R.A. 1832, No. 355. COLLECTION: The Artist, N.G., No. 517.

Thornbury, p. 324.

- 182 STAFFA, FINGAL'S CAVE.

(Quotation from Scott.)

In the foreground a heavy sea breaking on basaltic rocks at the foot of cliffs, which are seen on the left; in the middle of the picture a steamboat, the smoke from the funnel mixing with the

drifting rain clouds which obscure the summits of the cliffs ; stormy sky with very dark clouds on the right, below which the sun near the horizon breaks in a faint halo. *Signed*, J. M. W. Turner, R.A. Canvas 36×49.

R.A. 1832, No. 453. COLLECTION : James Lenox, Esq., Lenox Library, New York City, 1845, No. 90.

An interesting letter from the painter, describing the visit to Staffa which inspired this work, is quoted in the catalogue of the pictures in the Lenox library. The picture was bought, as is well known, for Mr. Lenox by Mr. C. R. Leslie, R.A., whose oft-quoted account of the transaction was first printed in his *Autobiography*, 1860, vol. i., pp. 205-207.

183 ROTTERDAM FERRY-BOAT.

R.A. 1833, No. 8. COLLECTION : H. A. J. Munro, of Novar, Esq.

184 BRIDGE OF SIGHS, DUCAL PALACE AND CUSTOM HOUSE, VENICE : CANALETTI PAINTING.

View looking across the Grand Canal ; in the middle distance are seen the Mint, Library, Bell-tower of St. Mark's, Ducal Palace, and Prisons ; near the spectator, on the left, the Dogana ; many boats lying at the quays ; in the foreground to left, Canaletti standing on a raft, painting at an easel, to right a gondola in rapid motion. Blue sky with light clouds. Panel 20×32.

R.A. 1833, No. 109. COLLECTIONS : Robert Vernon, Esq., N.G. 1847, No. 370.

Engraved by Willmore, and in the *Turner Gallery*.

Thornbury, p. 336.

## 185 VAN GOYEN LOOKING OUT FOR A SUBJECT.

R.A. 1833, No. 125. COLLECTIONS :  
 Elhanan Bicknell, Esq. ; sale <sup>mag. at</sup> 1863, <sup>Fisher's</sup> £2,635 10s. (Agnew). J. Graham, of Skelmorlie, Esq. ; sale 1887, £6,825 (Agnew).

## 186 VAN TROMP RETURNING AFTER THE BATTLE OFF THE DOGGER BANK.

Moderate sea, the wind blowing from the right of the picture ; Van Tromp's yacht, with a small boat in tow, sailing away from the spectator, in the middle of the canvas ; beyond, to right, a man-of-war lying at anchor ; to left other smaller ships. Canvas 36 × 48.

R.A. 1833, No. 146. COLLECTION : The Artist, N.G., No. 537.

Engraved in the *Magazine of Art*, 1899.  
 See No. 174 *ante*.

## 187 DUCAL PALACE, VENICE.

[View looking across the Piazzetta ; on the left the Ducal Palace ; to right the Columns ; between them San Giorgio is seen across the Canal, on which are boats ; figures in the Piazzetta. Blue sky with clouds on the horizon (?).]

R.A. 1833, No. 169. [COLLECTION : Mrs. de Putron.

Engraved by Miller, published 1854 (?).]

## 188 MOUTH OF THE SEINE. QUILLE-BŒUF.

(*Quotation.*)

In the foreground a large wave breaking upon

a shoal ; beyond a stretch of wet sand distinctly reflecting the church and lighthouse which occupy the middle of the picture ; in the distance to left vessels lying in shallow water, beyond them a remote coast line is seen. Stormy sky. Canvas  $35\frac{1}{2} \times 47\frac{1}{2}$ .

R.A. 1833, No. 462. COLLECTIONS: Charles Birch, Esq., Royal Birmingham Society of Artists, 1849, No. 113 (?). T. Horrocks Miller, Esq., O.M. 1889, No. 49. Museum of Fine Arts, Boston.

Engraved in Wedmore's *Turner and Ruskin*.

Another picture ( $27 \times 34$ ) of this subject, apparently in water colours (*Athenæum*, 27th September, 1884), was sold with the collection of Mr. J. Bibby, of Liverpool, in 1900 for £126 (Ichenhauser).

## 189 THE FOUNTAIN OF INDOLENCE.

In the centre of the picture is the fountain, filling the foreground with its spray, which together with the pool below is crowded with sporting amorini ; beyond is a lake stretching towards mountains in the distance ; in the middle distance to right a temple from which flights of steps descend to the water ; in the foreground to left a figure with a fishing-rod reclining at the foot of some tall trees. Canvas  $41 \times 64$ .

R.A. 1834, No. 52. [B.I. 1839, No. 58 (?).] COLLECTIONS: W. H. Vanderbilt, Esq., of New York (purchased from Messrs. Agnew in 1882). George Vanderbilt, Esq.

See No. 217 *post*.

190 THE GOLDEN BOUGH. MS. *Fallacies of Hope.*

View from a height overlooking Lake Avernus, which occupies the middle distance in the centre of the picture; beyond is undulating country with mountains in the distance; to left a rocky height with a temple and pines; in the foreground to right ruins and a solitary pine tree beneath which are reclining figures, in the middle others round a fire, to left another figure, standing in a pool and holding a sickle and the golden bough. Canvas  $41\frac{1}{2} \times 64\frac{1}{2}$ .

R.A. 1834, No. 75. COLLECTIONS: Robert Vernon, Esq., N.G., 1847, No. 371.

Engraved by Willmore and in the *Turner Gallery*.

Cunningham, *Turner and his Works*, p. 39, says, that the Council of the Academy suppressed the lines from the *Fallacies of Hope*, which accompanied the title of this picture, absurdly leaving the name of the poem by itself.

## 191 VENICE.

View of the entrance of the Grand Canal from a spot opposite the steps of the Salute; on the right the Dogana with the Church and Campanile of San Giorgio seen beyond it; on the left the buildings of the Riva degli Schiavoni retreating into the distance; many gondolas and sailing vessels on the canal. Effect of brilliant sunlight; blue sky with fleecy clouds. Canvas  $35\frac{1}{2} \times 48$ .

R.A. 1834, No. 175. COLLECTIONS: Henry McConnell, Esq. John Naylor, of Leighton Hall, Esq.

right by Lambert,  
with the Venetian,  
April 24, 1860, £2,520.

192 WRECKERS,—COAST OF NORTHUMBERLAND,  
WITH A STEAM-BOAT ASSISTING A SHIP OFF  
SHORE.

View looking along the shore, upon which to right a rough sea is breaking, towards a castle standing on a rock in the middle distance to left; near the foot of the rock is a two-masted vessel, and to right a steamboat; in the foreground a group of figures hauling the mast of a wreck up on to the beach; stormy sky to right, sunlight breaking through to left. Canvas 35 × 47.

R.A. 1834, No. 199. B.I. 1836, No. 268.

COLLECTIONS: Elhanan Bicknell, Esq.;  
sale 1863, £1,984 (Agnew). Sir John  
Pender, J.M. 1887, No. 622, O.M. 1891,  
No. 21, and O.M. 1896, No. 128; sale  
1897, £7,980 (Wallis). A. M. Byers,  
Esq., of Pittsburg, Pennsylvania.

*W. J. M. Turner  
£288.15.6*

*May 1st 1834*

193 ST. MICHAEL'S MOUNT, CORNWALL.

In the middle of the picture the Mount, lighted up by a gleam of sunshine, is seen across a stretch of wet sand; to right the sea with many fishing-boats; to left large sailing vessels drawn up on shore; in the foreground to left a buoy, and a group of figures near some fish laid out on the sand, to right men launching a boat. Stormy sky. Canvas 23 × 30.

R.A. 1834, No. 317. COLLECTIONS: John  
Sheepshanks, Esq., V.A.M. 1856,  
No. 209.

Engraved in the *Turner Gallery*.

## 194 KEELMEN HEAVING IN COALS BY NIGHT.

View on the river Tyne. On the right numerous vessels, some taking in coals by torchlight; to left other ships under sail; full moon veiled by light clouds shining down the centre of the river; in the foreground a large buoy. *Signed*, J. M. W. T. Canvas  $35\frac{1}{2} \times 48$ .

R.A. 1835, No. 24. COLLECTIONS: Henry McConnel, Esq. John Naylor, of Leighton Hall, Esq., O.M. 1887, No. 14.

195 THE BRIGHT STONE OF HONOUR (EHRENBREITSTEIN) AND TOMB OF MARCEAU FROM BYRON'S *Childe Harold*.

(*Quotation from Byron.*)

View looking across the Rhine at its junction with the Moselle; in the background to left the fortress, to right the town of Coblenz approached by a bridge; in the foreground to left a fountain near which are groups of figures; beyond it, in the middle distance, the pyramidal tomb of Marceau before which soldiers are exercising. Sunset sky, full moon rising to left. Canvas  $36\frac{1}{2} \times 48\frac{1}{2}$ .

R.A. 1835, No. 74. COLLECTIONS: Elhanan Bicknell, Esq.; sale 1863, *buyt* £1,390 (Agnew). Ralph Brocklebank, Esq., O.M. 1883, No. 211. Thomas Brocklebank, Esq., Guildhall, 1899, No. 33.

Engraved by John Pye, published March, 1846, in the *Turner Gallery*, and in *Wedmore's Turner and Ruskin*.

Thornbury, p. 452.

*pure Turner £401  
at Foster's*



196 VENICE, FROM THE PORCH OF MADONNA DELLA SALUTE.

View along the middle of the Grand Canal, which is crowded with boats; two gondolas approaching the portico of the Salute which appears on the right; beyond it the Dogana; on the left a line of palaces, above them the bell-tower of St. Mark's; the Doge's palace in the distance. *Signed* (on a floating plank in the left corner), J. M. W. T. Canvas 36 × 48.

R.A. 1835, No. 155. COLLECTIONS: H. A. J. Munro, of Novar, Esq.; sale 1860, £2,520 (Gambart). Sam. Mendel, Esq.; sale 1875, £7,350 (Agnew). William, first Earl of Dudley; sold 1890. Cornelius Vanderbilt, Esq., Metropolitan Museum, New York, 1900.

Engraved by Miller, published June 1, 1838, and in the *Turner Gallery*.

197 LINE-FISHING, OFF HASTINGS.

Moderate sea; breeze blowing from the left; in the middle distance the town in the centre of the picture, with cliffs to right and left, on that to left the Castle; in front of it a large sailing vessel, nearer to the spectator three fishing boats with sails set, and in the foreground an open boat with five men, and fish in it; two similar boats to right. Blue sky with rain clouds on the cliffs, and gleams of sunlight. Canvas 23 × 30.

R.A. 1835, No. 234. COLLECTIONS: John Sheepshanks, Esq., V.A.M. 1856, No. 207.

Engraved in the *Turner Gallery* and in Wedmore's *Turner and Ruskin*.

198 THE BURNING OF THE HOUSES OF LORDS AND COMMONS, OCTOBER 16TH, 1834.

[The Thames looking towards Westminster Bridge; in the middle distance the Houses of Parliament in flames; the towers of Westminster Abbey dimly seen in the distance; to left crowds of spectators on barges and on the left bank. Canvas  $36\frac{1}{2} \times 48\frac{1}{2}$  (?).]

R.A. 1835, No. 294 [B.I. 1836, No. 261 (?).]

COLLECTIONS: [John Marshall, of Coniston, Esq., and his descendants, National Exhibition, Leeds, 1868, No. 1172. O.M. 1883, No. 215; sale 1888, £1,575 (Ponsford) (?).]

Thornbury, p. 452.

199 THE BURNING OF THE HOUSE OF LORDS AND COMMONS, 16TH OCTOBER, 1834.

[View taken from the Surrey side, close to Westminster Bridge, which is seen on the right crowded with figures; in the left distance, through flames and smoke appear the towers of Westminster Abbey; sky lighted up by flames; on the river numerous boats full of figures. Canvas  $35 \times 47$  (?).]

B.I. 1835, No. 58. COLLECTIONS: [Charles Birch, Esq., Royal Birmingham Society of Artists, 1852, No. 114. Messrs. Lloyd, of Ludgate Hill, sale 1855. H. Wallis, Esq.; sale 1860, £708 15s. (White). — Fisher, Esq.; sale 1868, £1,527. Holbrook Gaskell, Esq., O.M. 1885, No. 197 (?).]

Two pictures alone of this subject—those described above—have reappeared in loan exhi-

*This picture is said to have been entirely painted on the Academy walls.*

*Sold in F. & S. Sale, 24.6.09*

bitions, and it is possible that, as Thornbury (p. 534) seems to imply, Turner never painted a third. It is true that the title is found once in the catalogue of the Royal Academy (1835), and twice in those of the British Institution (1835 and 1836); but the painter in several cases exhibited at the Institution pictures which had previously been seen at the Academy, and it is not unlikely that he did so in this instance. The only objection to this hypothesis is the fact that the dimensions ( $51 \times 27$ ) of the picture in the Institution exhibition of 1836, as given in the catalogue, do not agree with those of either of the existing pictures. The measurements of the picture exhibited in 1835 do, however, when allowance has been made for the width of the frame (see No. 99 *ante*) correspond with those of both of the two known pictures. There is reason for presuming that the second dimension in the 1836 catalogue maybe misprinted. Such a narrow upright form is without parallel amongst Turner's works; and this point has some slight force, for, except in the case of the long, horizontal panels especially designed to fit into the decoration of a room at Petworth, he almost invariably painted upon canvases or panels of certain standard sizes.

Thornbury, pp. 313, 534-5.

## 200 JULIET AND HER NURSE.

View, by moonlight, from the top of a building, of the Piazza of St. Mark's, crowded with figures; in the middle of the picture the bell-tower and Church of St. Mark, and the Ducal Palace; between these and San Giorgio, seen on the extreme right, the Grand Canal, with boats from which rockets are being let off; in the right foreground, on the top of a house, the figures of Juliet and her Nurse. Clouds on the horizon, stars above to left. Canvas  $36 \times 48$ .

R.A. 1836, No. 73. COLLECTIONS: H. A. J.

Munro, of Novar, Esq.; sale 1878, £5,460 (Agnew). Kirkman Hodgson, Esq.; sale —£8,400 (Agnew). James Price, Esq.; sold 1895 to Messrs. Wallis. Colonel O. H. Paine, of New York.

Engraved by Hollis, published June 23, 1842.

This picture has sometimes been called *St. Mark's Place, moonlight*, and *Juliet after the Masquerade*.

## 201 ROME FROM MOUNT AVENTINE.

View looking across the Forum with the Coliseum in the middle distance; figures and goats in the foreground. Blue sky flecked with light clouds. Canvas  $35\frac{1}{2} \times 48$ .

R.A. 1836, No. 144. COLLECTIONS: H. A. J.

Munro, of Novar, Esq.; sale 1878, £6,142 (Davis). Archibald, fifth Earl of Rosebery, O.M. 1896, No. 8.

## 202 MERCURY AND ARGUS.

In the middle distance to left a lake studded with islands, stretching away to distant mountains; on the right a rocky height crowned with buildings; in the foreground two streams flowing from the lake towards the spectator in a series of small cascades; between them rises a tall tree; on a bank to left Mercury and Argus seated. Cattle scattered about the foreground; among them the white cow, Io, is conspicuous drinking from a stream on the right. Afternoon sky, the sun in the centre of the picture. Canvas  $59 \times 43$ .

R.A. 1836, No. 182. B.I. 1840, No. 59.

COLLECTIONS: Charles Birch, Esq., Royal Birmingham Society of Artists, 1846, No. 70. John Naylor, of Leighton Hall,

Esq. John Graham, of Skelmorlie, Esq.; sale 1887, £3,780 (Laurie). Lord Strathcona, Guildhall, 1899, No. 3, Paris Exhibition, 1900.

Engraved by Willmore, published May 1, 1839, in the *Turner Gallery*, and in Wedmore's *Turner and Ruskin*.

## 203 THE GRAND CANAL, VENICE.

*See me - 6 sheet in Venice*

(Quotation from *Shakespeare*.)

View looking along the Grand Canal towards the Fondaco dei Tedeschi and the Rialto which are seen one beyond the other in the distance to left, to right a long line of palaces and beneath them innumerable boats crowded with figures; in the middle distance to right the white mass of the Grimani Palace rises almost to the top of the picture, nearer to the spectator other palaces, their balconies covered with figures watching a procession with torches, which is landing from the Doge's state barge at some steps; in the foreground to left a landing place with figures, amongst whom a monk and some nuns are conspicuous, to right Shylock leaning on a parapet waving the bond at Antonio and Salarino who stand upon a step below. Effect of brilliant morning sunlight, blue sky with light clouds. Canvas 59 × 64.

R.A. 1837, No. 31. COLLECTIONS: John Ruskin, Esq.; sale 1872, £4,000 (Agnew). Ralph Brocklebank, Esq., Guildhall, 1894, No. 97, Guildhall, 1899, No. 34.

Engraved in Wedmore's *Turner and Ruskin*.

To distinguish this picture from others of the Grand Canal, Venice, by Turner, it is sometimes called *Shylock* and also, somewhat absurdly, the *Marriage of the Adriatic*.

- 204 STORY OF APOLLO AND DAPHNE; OVID'S *Metamorphoses*. Note

(Quotation.)

View down a wide valley with mountains on either side, and the sea in the distance; ruins of temples and aqueducts scattered about the landscape; in the middle distance to right a waterfall seen down a glade shut in by trees, to left a lake; in the middle of the foreground Apollo and Daphne with other figures, to left trees. Canvas  $42\frac{1}{2} \times 77\frac{1}{2}$ .

R.A. 1837, No. 130. COLLECTION: The Artist, N.G., No. 520.

Engraved in the *Turner Gallery*, and in Wedmore's *Turner and Ruskin*.

- 205 THE PARTING OF HERO AND LEANDER, FROM THE GREEK OF MUSÆUS.

(Quotation.)

To right the Hellespont with rocky islands; to left a palace with flights of steps and terraces on one of which stand two figures, one waving torches; below, on the shore, Hero parting from Leander; on the right a breaking wave rises in a cloud of sea-nymphs. Stormy sky with the moon high on the right; dawn appearing on the horizon. Canvas  $57\frac{1}{2} \times 93$ .

R.A. 1837, No. 274. COLLECTION: The Artist, N.G., No. 521.

Engraved in the *Turner Gallery*.

- 206 SNOW-STORM, AVALANCHE AND INUNDATION—A SCENE IN THE UPPER PART OF VAL D'AOUT, PIEDMONT.

A snow-storm whirling down the valley

numerous figures in the right foreground. Canvas  $36\frac{1}{2} \times 47\frac{1}{2}$ .

R.A. 1837, No. 480. B.I. 1841, No. 104  
COLLECTIONS: H. A. J. Munro, of Novar,  
Esq.; sale 1878, £955 10s. Edward,  
first Earl of Wharnccliffe, Grosvenor  
Gallery, 1889, No. 27. James Price,  
Esq., O.M. 1895, No. 126; sale 1895,  
£4,200 (Agnew).

Engraved in the sale catalogue of the Price  
collection.

Thornbury, p. 104.

## 207 REGULUS.

View looking along an estuary; on the right,  
heights with classic buildings, to left a fleet of  
galleys at anchor, beyond them castellated  
buildings on a low-lying coast; in the foreground  
to right, many figures, some bathing, others em-  
barking in boats. Evening sky, sun in the middle  
of the picture. Canvas  $36 \times 48$ .

B.I. 1837, No. 120. COLLECTION: The  
Artist, N.G., No. 519.

Engraved by D. Wilson, published August 1,  
1840; by E. W. Evans, published 1890, and in  
the *Turner Gallery*.

## 208 PHRYNE GOING TO THE PUBLIC BATH AS VENUS —DEMOSTHENES TAUNTED BY ÆSCHINES.

View from a height overlooking a wide un-  
dulating distance with a lake to right; in the  
middle distance buildings, and a pool surrounded  
by porticoes; the foreground is occupied by the  
rear of a procession which is descending into  
the valley, among the figures Phryne is con-

spicuous to right, seated in a shell-shaped chariot drawn by cupids, on either side are groups of tall trees, under those to left are seated Demosthenes and Æschines. Canvas 70 × 65.

R.A. 1838, No. 31. COLLECTION: The Artist, N.G., No. 522.

Engraved in the *Turner Gallery*.

## 209 MODERN ITALY—THE PIFFERARI.

A view from a height; in the distance a plain stretching away to the mountains and the sea; in the centre of the picture a river, in which are bathers, flows between high-wooded banks; in the middle distance to left a city on the slope of a hill, running down to the ruins of a circular temple, overhanging the river which is spanned by a bridge of two arches, to right a religious procession approaching a wayside shrine; in the foreground to left a terrace on which are the figures of a woman kneeling before a monk, and beyond them the Pifferari. Blue sky with light clouds. Canvas 36 × 48.

R.A. 1838, No. 57. COLLECTIONS: H. A. J. Munro, of Novar, Esq.; sale 1867, £3,465. James Fallows, Esq.; sale 1868, £2,961. Butler Johnstone, Esq.; sale 1878, £5,250. David Price, Esq.; sale 1892, £5,250. Kirkman Hodgson, Esq. James Reid, of Auchterarder, Esq., presented by his family after his death to the Corporation Galleries, Glasgow, 1896.

Engraved by Miller, in the *Turner Gallery*, and in the *Magazine of Art*, 1895.

Thornbury, pp. 170-173.



## 210 ANCIENT ITALY—OVID BANISHED FROM ROME.

View along a river spanned in the distance by a bridge of four arches; on the left bank monuments and triumphal arches at the foot of a rock crowned by a vast palace; to right are seen the buildings of another part of the city among which two monumental columns rise conspicuously; on the quay to left many figures; on the shore in the foreground, vases and other accessories. Sun near the horizon in the middle of the picture. Canvas  $36 \times 48$ .

R.A. 1838, No. 192. COLLECTION: H. A. J. Munro, of Novar, Esq.; sale, 1878, £5,460 (Agnew).

Engraved in the *Turner Gallery*.

In 1894 an attempt, which proved unsuccessful, was made to purchase this picture by subscription in order to present it to the Louvre. (*Magazine of Art*, 1894, xxxv and xlv.)

## 211 FISHING-BOATS, WITH HUCKSTERS BARGAINING FOR FISH.

Canvas  $79 \times 100$  (including frame, see No. 99 *ante*).

B.I. 1838, No. 134.

## 212 THE FIGHTING "TÉMÉRAIRE" TUGGED TO HER LAST BERTH TO BE BROKEN UP, 1838.

(*Quotation.*)

View of a wide reach of the river; the *Téméraire* in the middle distance to left, tugged towards the spectator by a steamer, beyond which are seen sailing vessels; on the right the shore, with buildings and many ships lying at anchor,

receding into the distance ; nearer the middle another man-of-war and a steam-tug ; in the foreground a dark buoy ; evening sky, the sun sinking on the right ; new moon high on the left. Canvas  $35\frac{1}{2} \times 47\frac{1}{2}$ .

R.A. 1839, No. 43. COLLECTION : The Artist, N.G., No. 524.

Engraved by Willmore, published 1845, by Gravier, published, 1879, in the *Turner Gallery*, in the *Portfolio*, 1874, etc., etc.

Thornbury, pp. 361, 458-459, 462-465.

213 ANCIENT ROME / AGRIPPINA LANDING WITH THE  
ASHES OF GERMANICUS. THE TRIUMPHAL  
BRIDGE AND PALACE OF THE CÆSARS  
RESTORED.

(Quotation.)

A harbour, crossed in the middle distance by a long bridge decorated with porticoes and triumphal arches and flanked at each end by a circular temple ; beyond rises a height covered with classic buildings ; in the foreground gilded galleys lie at a landing place which is crowded with people prostrating themselves before Agrippina. Evening sky, full moon to left. Canvas  $35 \times 47\frac{1}{2}$ .

R.A. 1839, No. 66. COLLECTION : The Artist, N.G., No. 523.

Engraved in the *Turner Gallery*, in the *Portfolio*, 1878, and in Wedmore's *Turner and Ruskin*.

214 MODERN ROME—CAMPO VACCINO.

(Quotation from Byron.)

View across the Tiber from hilly ground on

the right bank, with the Campo Vaccino on the further side; St. Peter's and the Vatican in the distance; figures and a tree in the foreground; evening sky. Canvas  $35\frac{1}{2} \times 48$ .

R.A. 1839, No. 70. COLLECTIONS: H. A. J. Munro, of Novar, Esq.; sale 1878, £4,672 10s. (Davis). Archibald, fifth Earl of Rosebery, O.M. 1896, No. 12.

215 PLUTO CARRYING OFF PROSERPINE,—*Ovid's Metam.*

View overlooking a mountainous landscape; in the middle distance a rock crowned with buildings, to the right and left of it streams falling in cascades; in the foreground, to right a half-dead tree, sculptured slabs and emblematic accessories, to left is represented the rape of Proserpine. Canvas  $35 \times 47$ .

R.A. 1839, No. 360. COLLECTIONS: — Wetherall, Esq.; sale 1849, £420 (bought in). John Chapman, Esq., A.T.M. 1857, No. 191. Edward Chapman, Esq., J.M. 1887, No. 609, O.M. 1896, No. 28, Guildhall, 1892, No. 112, and 1899, No. 35.

le. 216 CICERO AT HIS VILLA.

Canvas  $35\frac{1}{2} \times 47\frac{1}{2}$ .

R.A. 1839, No. 463. COLLECTIONS: H. A. J. Munro, of Novar, Esq.; sale 1867, £1,543 10s. Mervyn, seventh Viscount Powerscourt. Edward Hermon, Esq.; sale 1882, £1,890 (bought in).

## 217 THE FOUNTAIN OF FALLACY.

Canvas 56 × 80, including frame.

B.I. 1839, No. 58.

Excepting the bare title and dimensions in the exhibition catalogue, no allusion to this work is anywhere to be found. This can, however, be accounted for by the specious conjecture that the picture here called the *Fountain of Fallacy*, is one and the same with the *Fountain of Indolence*, exhibited at the Academy in 1834 (No. 189 *ante*). Upon the assumption, which in several cases where it can be tested proves satisfactory, that the width of the original frame was eight inches, the dimensions of the two pictures will be found to be identical. (See No. 99 *ante*.)

## 218 BACCHUS AND ARIADNE.

In the middle of the picture a group of trees on a bank; on the right the sun setting over an estuary towards which, in the foreground, Ariadne surrounded by cupids is advancing; on the left heights crowned with temples; nearer to the spectator Bacchus approaching in his chariot accompanied by Satyrs. Canvas, circular, 30½.

R.A. 1840, No. 27. COLLECTION: The Artist, N.G., No. 525.

Engraved in the *Turner Gallery*.

## 219 VENICE, THE BRIDGE OF SIGHS.

(*Quotation from Byron.*)

View looking up the Rio della Paglia, the Ducal Palace on the left, the Prisons on the right; the Bridge of Sighs in the middle

distance ; nearer to the spectator the Ponte della Paglia ; in the foreground, to right market-boats and a barge with figures ; on the left two gondolas. Canvas 24 x 36.

R.A. 1840, No. 55. COLLECTION : The Artist, N.G., No. 527.

Engraved in the *Turner Gallery*.

220 VENICE FROM THE CANALE DELLA GIUDECCA, CHIESA DI S. MARIA DELLA SALUTE, &c. i/

View looking across the Giudecca and Grand Canal ; in the middle of the picture the Doges' palace and the Library, over which is seen the bell-tower of St. Mark's ; the Prisons and other buildings on the Riva stretching away into the distance to right ; on the left and nearer to the spectator, the Dogana and houses ; above them the domes and towers of the Salute ; the foreground on both sides crowded with gondolas and boats. Blue sky with light clouds. Canvas 23 x 35.

R.A. 1840, No. 71. COLLECTION : John Sheepshanks, Esq., V.A.M. 1856, No. 208.

Engraved in the *Turner Gallery*, and in Wedmore's *Turner and Ruskin*.

221 SLAVERS THROWING OVERBOARD THE DEAD AND DYING—TYPHON COMING ON.

(*Quotation from "Fallacies of Hope."*)

Rough sea ; a little to left of the middle of the picture the slave ship ; in the foreground are seen the extremities of figures, fettered and chained, struggling in the water surrounded by sharks and

gulls. Stormy sky, the sun setting behind clouds in the middle of the picture. Canvas  $36 \times 48$ .

R.A. 1840, No. 203. COLLECTIONS: John Ruskin, Esq.; sale 1869, £2,042 5s. (Vokins). Thos. Gilbert, Esq.; sale 1873, £577 10s. Miss Alice Hooper, of Boston. John Taylor Johnston, Esq. Museum of Fine Arts, Boston, Massachusetts.

Engraved in Monkhouse's *Life of Turner*, and in Wedmore's *Turner and Ruskin*.

222 THE NEW MOON, OR "I'VE LOST MY BOAT, YOU SHAN'T HAVE YOUR HOOP."

View across a wide stretch of sandy shore, the sea to right; in the distance, to left coast with lighthouse, to right a steamboat; in the foreground a group of children, dogs and other figures. Sunset sky; the new moon in the middle at the top of the picture. Panel  $25 \times 31$ .

R.A. 1840, No. 243. COLLECTION: The Artist, N.G., No. 526.

223 ROCKETS AND BLUE LIGHTS (CLOSE AT HAND) TO WARN STEAM-BOATS OF SHOAL-WATER.

Rough sea breaking on the shore; figures on the beach to left; several vessels indistinctly seen. Stormy sky. Canvas  $35\frac{1}{2} \times 47$ .

R.A. 1840, No. 419. B.I. 1841, No. 112. COLLECTIONS: Charles Birch, Esq., Royal Birmingham Society of Artists, 1850, No. 123. John Naylor, of Leighton Hall, Esq. H. McConnel, Esq.; sale

1886, £745 10s. (Agnew). Sir Julian Goldsmid, Bart., O.M. 1896, No. 122; sale 1896, £3,885 (Agnew). James Orrock, Esq.

Chromolithograph, by R. Carrick, published 1852. Engraved in Wedmore's *Turner and Ruskin*.

224 NEAPOLITAN FISHER-GIRLS SURPRISED BATHING  
BY MOONLIGHT.

Panel 25 × 31.

R.A. 1840, No. 461. COLLECTIONS: Robert Vernon, Esq.; sale 1842, £57 15s. Anonymous sale 1857, £735. H. A. J. Munro, of Novar, Esq.; sale 1860, £225 15s. (Flatow). T. Woolner, Esq., O.M. 1875, No. 261; sale 1875, £525 (Ellis).

24 March.  
(?Burnell sale)

225 DUCAL PALACE, DOGANO, WITH PART OF SAN  
GEORGIO, VENICE.

R.A. 1841, No. 53. COLLECTIONS: Sir Francis Chantrey, R.A.; sale 1841 (?), £1,500. W. J. Brodrip, Esq.; sale 1853, June 18, £1,155 (Egg).

Thornbury, p. 179.

226 GIUDECCA, LA DONNA DELLA SALUTE AND SAN  
GEORGIO.

In the middle of the picture the island of San Giorgio, on the left the Salute; to right are seen the palaces and bridges on the Riva degli Schiavoni. Effect of bright afternoon sunlight. Canvas 24 × 36.

R.A. 1841, No. 66. COLLECTIONS: Elhanan

*B. gave Turner £262*

Bicknell, Esq.; sale 1863, £1,737 10s. (Agnew). Sir John Pender; sale 1897, £7,140 (Tooth). Sir Donald Currie, Guildhall, 1899, No. 32.

*Woss/ a1*

227 ROSENEU, SEAT OF H.R.H. PRINCE ALBERT OF COBURG, NEAR COBURG, GERMANY.

In the centre of the picture a stream flowing through an avenue towards the spectator; in the middle distance to right a castellated house on a hill; in the foreground, to left a group of trees, among which is a pine, to right a meadow with children fishing. Canvas 38 × 49.

R.A. 1841, No. 176. COLLECTIONS: Joseph Gillott, Esq., Royal Manchester Institution, 1845, No. 285; sale 1872, £1,942 10s. (Agnew). C. Skipper, Esq.; sale 1884, £880 (Agnew). George Holt, Esq., J.M. 1887, No. 624, Guildhall, 1892, No. 117. Mrs. G. Holt, Guildhall, 1899, No. 26.

Engraved in Wedmore's *Turner and Ruskin*.

228 DEPOSITING OF JOHN BELLINI'S THREE PICTURES IN LA CHIESA REDENTORE, VENICE.

View looking along the Canal of the Giudecca towards San Giorgio, which is seen in the distance; to right the Redentore; in the middle of the picture a state barge decorated with flags and flowers, and surrounded by numerous gondolas, in some of which are the pictures supported by men; crowds watch the pageant from boats and from the shore. Canvas 28 × 44.

R.A. 1841, No. 277. COLLECTIONS: R.



Hemming, Esq. Sir John Pender; sale 1897, £7,350 (Agnew). J. Pierpont Morgan, Esq., Paris Exhibition, 1900.

Engraved by Willmore for the Art Union, 1858, and in the *Magazine of Art*, 1897.

## 229 DAWN OF CHRISTIANITY (FLIGHT INTO EGYPT).

(*Quotation from Gisborne.*)

Circular.

R.A. 1841, No. 532. COLLECTIONS: B. G.

*June L* Windus, Esq.; sale 1853, £745 (bought  
*? July 1860* in), sale 1859, £320 (bought in), sale  
1862, £351 15s. (Rought). B. G. Windus,  
Esq.; sale 1868, £351 16s. L. Huth,  
*March L* Esq.; sale 1872, £966 (Rawlings).

*? 750*  
*? 235 gs.*

## 230 GLAUCUS AND SCYLLA—*Ovid's Metamorphoses.*

*on panel.*

R.A. 1841, No. 542. COLLECTIONS: B. G.

*? July 1860* Windus, Esq.; sale 1853, £735 (bought  
*? 280 gs.* in), sale 1859, £280 (bought in?), sale  
1862, £284 (Rought). B. G. Windus,  
Esq.; sale 1868, £294. L. Huth, Esq.;  
*Windle, March* sale 1872, £553 10s. (Tooth). Marquis  
de Santurce; sale 1883, £598 11s.

## 231 THE DOGANO, SAN GIORGIO, CITELLA, FROM THE STEPS OF THE EUROPA.

View across the Grand Canal and Giudecca upon which are many boats and gondolas; in the middle distance to right the Dogana, on the left, and more remote, the island of San Giorgio, still more distant, in the middle of the picture is the church of the Citella; the steps, on

which are two dogs, are in the foreground to right. Afternoon sky; new moon high up in the middle of the picture. Canvas  $21\frac{1}{2} \times 34\frac{1}{2}$ .

R.A. 1842, No. 52. COLLECTIONS: Robert Vernon, Esq., N.G., 1847, No. 372.

Engraved in the *Turner Gallery* and in Monkhouse's *Life of Turner*.

### 232 CAMPO SANTO, VENICE.

View across the Lagune, the Campo Santo in the middle distance to right; to left houses and churches; in the foreground boats, a double-sailed felucca conspicuous on the left; mountains in the distance. Blue sky with fleecy clouds. Canvas  $24 \times 36$ .

R.A. 1842, No. 73. COLLECTIONS: Elhanan Bicknell, Esq.; sale 1863, £2,100 (Agnew). H. McConnel, Esq.; sale 1886, £2,625. Mrs. Keiller, Guildhall, 1899, No. 36.

Engraved in the *Art Journal*, 1899.

### 233 SNOW-STORM—STEAM-BOAT OFF A HARBOUR'S MOUTH MAKING SIGNALS IN SHALLOW WATER, AND GOING BY THE LEAD. THE AUTHOR WAS IN THIS STORM ON THE NIGHT THE ARIEL LEFT HARWICH.

Very rough sea; in the middle of the picture the steam boat, the mast bent by the force of the wind, and the smoke from the funnel rising in a whirl and mingling with the driving snow. Canvas  $35\frac{1}{2} \times 47\frac{1}{2}$ .

R.A. 1842, No. 182. COLLECTION: The Artist, N.G., No. 530.

B. M. in Turner's Rec. 10

For. in May

Engraved in the *Turner Gallery*, and in Wedmore's *Turner and Ruskin*.  
Thornbury, p. 457.

# 234 PEACE—BURIAL AT SEA.

(*Quotation from "Fallacies of Hope."*)

The centre of the picture is occupied by a large steamship, with sails standing out dark against the sky; a cloud of smoke from the funnel blowing towards the left; in the middle of the ship a blaze of torch-light, against it is seen the body being lowered into a calm sea which reflects the whole scene; other vessels in the distance. Evening sky, new moon to right. Canvas, octagonal, diameter  $32\frac{1}{2}$ .

R.A. 1842. No. 338. COLLECTION: The Artist, N.G., No. 528.

Engraved in the *Turner Gallery*, in the *Portfolio*, 1874, in the *Magazine of Art*, 1895, etc., etc.

This picture is sometimes known as the *Burial of Sir David Wilkie*; it is well known to have been painted to commemorate that event.

Thornbury, p. 323-324.

*Jones & Turner  
mutually agreed  
to paint this  
subject.*

# 235 WAR. THE EXILE AND THE ROCK-LIMPET.

(*Quotation from "Fallacies of Hope."*)

A stretch of rocky shore; to right cliffs with fortifications upon them; to left stands Napoleon with his arms folded, his figure reflected in the wet sand, in front of him is the limpet, behind him stands a sentry. The sun on the horizon in the middle of the picture, the moon to left. Canvas, circular  $30\frac{1}{2}$ .

R.A. 1842, No. 353. COLLECTION: The Artist, N.G., No. 529.

- 236 THE OPENING OF THE WALHALLA, 1842.  
*"L'honneur au Roi de Bavière."*

(*Quotation from "Fallacies of Hope."*)

View looking along the Danube which is crossed in the middle distance by a bridge of many arches, on the river are two boats; to left a range of hills sloping down to the river, and the Walhalla on a wooded promontory above the bridge; in the foreground to right groups of figures, the rear of a long procession which makes its way along the right bank towards the bridge and the Walhalla. Canvas  $42\frac{1}{2} \times 77\frac{1}{2}$ .

R.A. 1843, No. 14. COLLECTION: The Artist, N.G., No. 533.

Engraved in the *Turner Gallery*.  
 Hamerton, p. 294.

- 237 THE SUN OF VENICE GOING TO SEA.

(*Quotation from "Fallacies of Hope."*)

A fishing-boat, with gaily painted sails, on one of which are the words "Sol di Venezia," in the middle of the picture; on either side and in the distance other boats indistinctly visible in the mist; a tower on the left. Effect of brilliant diffused light. Canvas  $24 \times 36$ .

R.A. 1843, No. 129. COLLECTION: The Artist, N.G., No. 535.

Engraved in the *Portfolio*, 1874.

- 238 DOGANA AND MADONNA DELLA SALUTE, VENICE.

View looking along the Grand Canal near its junction with the Giudecca which is seen on the

not so acknowledged  
 in the Catalogue

This picture was  
 presented to the King  
 of Bavaria and  
 returned!

left ; both canals are covered with boats ; in the middle of the picture slightly to left the Dogana with the Salute rising beyond it ; in the foreground to left a paved landing-place upon which lie various accessories ; autumnal sunset, new moon in mid-sky to right. *Signed*, J. M. W. T. Canvas 24 x 36.

R.A. 1843, No. 144. COLLECTIONS: E. Bullock, Esq., of Handsworth, Royal Birmingham Society of Artists, 1843, No. 54 ; sale 1878, £2,688 (Agnew). Sir John Fowler, Bart. ; sale 1899, £8,410 (Agnew). James Ross, Esq., of Montreal ; Birmingham, 1899, No. 7.

Engraved in Wedmore's *Turner and Ruskin*.

239 SHADE AND DARKNESS—THE EVENING OF THE DELUGE.

(*Quotation from "Fallacies of Hope."*)

In the foreground groups of animals crowded together on rocks which emerge from the waste of waters stretching away from the spectator ; in the distance mountains lit by the setting sun. A heavy cloud fills the top of the picture. Canvas, octagon, 30½.

R.A. 1843, No. 363. COLLECTION: The Artist, N.G., No. 531.

240 LIGHT AND COLOUR. (GOETHE'S THEORY)—THE MORNING AFTER THE DELUGE—MOSES WRITING THE BOOK OF GENESIS.

(*Quotation from "Fallacies of Hope."*)

Sun rising to left ; in the focus of its rays a

vast procession of spectral figures approaching the spectator ; in the clouds, in the middle of the picture, a seated figure below whom a coiled serpent is conspicuous. Canvas, octagon  $30\frac{1}{2}$ .

R.A. 1843, No. 385. COLLECTION : The Artist, N.G., No. 532.

241 ST. BENEDETTO, LOOKING TOWARDS FUSINA.

View across the Lagune ; in the middle distance to right and left, buildings on islands ; in the foreground, to left a group of gondolas, in the middle a solitary gondola, to right market-boats crowded with figures. Evening sky, the sun near the horizon in the middle of the picture. Canvas  $24 \times 36$ .

R.A. 1843, No. 554. COLLECTION : The Artist, N.G., No. 534.

Engraved in the *Turner Gallery*, and in the *Portfolio*, 1875.

Sometimes called *The Approach to Venice*, but this picture must not be confounded with No. 247 *post*.

242 OSTEND.

In the foreground rough sea at the entrance to a haven, with piers to right and left ; in the middle of the picture some fishing-boats appear to have just entered the calmer water inside the harbour ; in the distance a tall light-house and several windmills with other buildings of a town on the left, all seen through the mist which fills the picture. Canvas  $34 \times 47$ .

R.A. 1844, No. 11. COLLECTIONS : H. A. J.

*Barnett Sale*

Munro, of Novar, Esq.; sale <sup>Christie's,</sup> 1860, *March 24*

£1,732 10s. (Gambart). Cornelius Vanderbilt, Esq.

The picture described above was bought by Mr. Vanderbilt, without a pedigree, as a picture of Boulogne Harbour. Mr. Thomas Moran, N.A., first suggested that it was most probably the picture of Ostend exhibited in 1844.

243 FISHING BOATS BRINGING A DISABLED SHIP INTO PORT RYSDAEL.

Rough sea ; to right a jetty and signal mast ; in the middle distance the ship, surrounded by boats ; all indistinctly seen through sun-lit mist. Canvas 35 × 47.

R.A. 1844, No. 21. COLLECTION : The Artist, N.G., No. 536.

Engraved in the *Portfolio*, 1875.

244 RAIN, STEAM AND SPEED—THE GREAT WESTERN RAILWAY.

The railway, carried on a high viaduct over a river, is seen in the middle of the picture, running straight away from the spectator ; on the left another bridge and a town ; on the right the open country, indistinctly visible through the rain ; a train, the fire visible through an opening in front of the engine, approaching the spectator ; a hare running before it. Sweeping rain-clouds fill the atmosphere. Canvas 36 × 48.

R.A. 1844, No. 62. COLLECTION : The Artist, N.G., No. 538.

Engraved by Brunet Debaines, published 1880, in the *Turner Gallery*, and in Wedmore's *Turner and Ruskin*.

- 245 VAN TROMP, GOING ABOUT TO PLEASE HIS MASTERS, SHIPS A SEA, GETTING A GOOD WETTING. *Vide Lives of Dutch Painters.*

Rough sea ; in the middle of the picture, on the crest of a wave which is breaking over it, a small vessel with all sails set, flags flying, and a broom at the mast-head ; on the right many other vessels, those nearest the spectator crowded with figures ; to left, in the distance, a man-of-war at anchor. Cloudy sky. Canvas 36 × 48.

R.A. 1844, No. 253. Liverpool Academy, 1850, No. 37. COLLECTIONS : John Miller, Esq. ; A.T.M. 1857, No. 282 ; sale 1858, £567 5s. (Gambart). Henry Woods, Esq. ; sale 1883, £3,675 (Martin). Royal Holloway College Gallery.

Engraved in the *Magazine of Art*, 1899, and in Wedmore's *Turner and Ruskin*.

See No. 174 *ante*.

- 246 VENICE—MARIA DELLA SALUTE.

In the middle of the picture the Dogana and the Church of Santa Maria della Salute ; to left the Giudecca ; on the extreme right the Zecca and Giardino Reale, and between these and the Salute is seen the Grand Canal stretching away from the spectator ; in the foreground, to left a group of gondolas, to right barges one with a staging upon it. Misty effect. Canvas 24 × 36.

R.A. 1844, No. 345. COLLECTION : The Artist, N.G., No. 539.

- 247 APPROACH TO VENICE.

(Quotations from Rogers and Byron.)

The city of Venice, seen in the distance across

Lock Sale Christie's  
Apr 1870  
Agnew £2,688



the Lagune, occupies the middle of the picture ; many gondolas and sailing-boats scattered over the expanse of water ; a group of three gondolas conspicuous in the left foreground. Sunset sky, the full moon rising on the left. Canvas.

R.A. 1844, No. 356. COLLECTIONS: B. G. Windus, Esq.; sale 1853, £850 (Gambart). Charles Birch, Esq.; sale 1856, £882. Joseph Gillott, Esq., Royal Birmingham Society of Artists, 1860, No. 64. Mrs. Moir, J.M. 1887, No. 613.

*June 1*

Engraved by Wallis, published May, 1859.

## 248 VENICE QUAY, DUCAL PALACE.

View from the Canale di San Marco looking towards the Riva degli Schiavoni ; in the middle distance is the quay at which many fishing boats are lying ; beyond are seen, on the left, the bell-tower of Saint Mark's, on the right the Church of San Zaccaria ; in the foreground a group of gondolas. Canvas  $23\frac{1}{2} \times 35\frac{1}{2}$ .

R.A. 1844, No. 430. COLLECTION : The Artist, N.G., No. 540.

## 249 WHALERS—*Vide Beale's Voyage*, p. 163.

Calm sea, the atmosphere filled with driving mist ; in the middle distance to right a ship with white sails ; in the centre of the foreground a group of boats crowded with figures, some rowing, others casting harpoons at a whale whose head is seen on the extreme right. Canvas  $35 \times 47$ .

R.A. 1845, No. 50. COLLECTION : The Artist, N.G., No. 545.

250 WHALERS—*Vide Beale's Voyage*, p. 175.

A white phantom-like ship under full sail emerging into view through the misty atmosphere; in the left foreground a large whale rears its head from the sea and spouts water stained with blood; with its tail it has overturned one of the four boats put out for its capture. Canvas  $35 \times 48$ .

R.A. 1845, No. 77. COLLECTIONS: British Gallery of Art; sale 1851, £299 5s. (Gambart). John Miller, Esq.; sale 1858, £367 10s. (Gambart). F. R. Leyland, Esq.; sale 1874, £960 15s. (bought in). C. Cooper, Esq.; sale 1883, £945 (Vokins). Sir F. Seymour Haden, O.M. 1892, No. 19; sale 1891, £945 (Wylie). Metropolitan Museum, New York (Wolfe Gallery), 1896.

According to Redford a smaller picture— $18 \times 24$ —of the same subject, was sold with the collection of T. Woolner, R.A., 1875, for £325 10s.

A reference to the page quoted by Turner, in *Natural History of the Sperm Whale*, by Thomas Beale, London, 1839, shows that the picture described above is wrongly named "*Hurrah for the Whaler Erebus!*" both in the O.M. Catalogue 1892, and in that of the Metropolitan Museum (see No. 257 *post*).

251 VENICE, EVENING, GOING TO THE BALL—*MS. "Fallacies of Hope."*

View across the Lagoon with the outskirts of the city in the middle distance. On the right, the entrance to a canal at the mouth of which is a church with two towers; sailing boats upon the Lagoon to left; in the middle of the foreground a gondola filled with figures, two others in the left corner of the picture; bright evening sky. Canvas  $23\frac{1}{2} \times 35\frac{1}{2}$ .

R.A. 1845, No. 117. COLLECTION : The Artist, N.G., No. 543.

252 MORNING, RETURNING FROM THE BALL, ST. MARTINO—MS. "*Fallacies of Hope.*"

View looking across the Lagune ; in the distance to left buildings, to right other buildings and a bridge ; in the middle of the foreground a laden market-boat and gondolas, to right a group of boats with figures. The rising sun near the horizon in the middle of the picture. Canvas  $23\frac{1}{2} \times 35\frac{1}{2}$ .

R.A. 1845, No. 162. COLLECTION : The Artist, N.G., No. 544.

253 VENICE—NOON. MS. "*Fallacies of Hope.*"

View from a point off the Public Gardens ; in the distance to left the Church of San Giorgio, to right the Doge's palace ; in the middle of the foreground a group of boats filled with figures ; other boats in the middle distance. Canvas  $23\frac{1}{2} \times 35\frac{1}{2}$ .

R.A. 1845, No. 396. COLLECTION : The Artist, N.G., No. 541.

254 VENICE—SUNSET, A FISHER. MS. "*Fallacies of Hope.*"

View of the Giudecca and Grand Canals from a point near their junction ; in the centre of the picture the domes of the Salute are seen in the middle distance ; in the foreground to left a boat with men fishing, beyond it a large rowing boat. Blue sky with ragged clouds. Canvas  $23\frac{1}{2} \times 35\frac{1}{2}$ .

R.A. 1845, No. 422. COLLECTION : The Artist, N.G., No. 542.

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## 255 RETURNING FROM THE BALL (ST. MARTHA).

In the distance the outskirts of Venice seen across the Lagune; in the middle distance, to right an island covered with buildings, above which rise two tall towers, all brightly reflected in the water, to left a boat with double sails; in the foreground on the extreme right a group of gondolas filled with gaily dressed figures. Effect of brilliant sunrise with light clouds. Canvas 24 x 36.

? The purchases by  
Wallis & Gambart  
of this & following  
pictures recorded.

R.A. 1846, No. 59. COLLECTIONS: B. G. Windus, Esq.; sale 1853, £640 (Wallis). Joseph Gillott, Esq.; sale 1872, £1,575. Thomas, Earl of Bective; sale 1878, £1,260 (bought in). James Price, Esq., J.M. 1887, No. 614; sale 1895, £2,940 (Agnew). Sir Donald Currie, Guildhall, 1897, No. 67.

Engraved in the sale catalogue of the Price collection.

## 256 GOING TO THE BALL (SAN MARTINO).

View looking across the Lagune from a point beyond the Public Gardens; in the remote distance the city of Venice, the Doge's palace and bell-tower of St. Mark's dimly seen a little to the right of the middle of the picture; stretching away from the centre of the foreground is a long train of gondolas, the dark figure of a gondolier conspicuous upon that nearest to the spectator. Misty sunset, a large bank of stratus clouds in the middle of the sky. Canvas 25 x 37.

R.A. 1846, No. 74. COLLECTIONS: B. G. Windus, Esq.; sale 1853, £546 (Gambart). Joseph Gillott, Esq.; sale 1872,

£1,785 10s. Thomas, Earl of Bective; sale 1878, £1,260 (bought in). James Price, Esq., J.M. 1887, No. 620; sale 1895, £2,940 (Agnew). Sir Donald Currie, Guildhall, 1897, No. 63.

Engraved in the sale catalogue of the Price collection.

! 257 "HURRAH FOR THE WHALER EREBUS!  
ANOTHER FISH!" *Beale's Voyage.*

View looking out to sea; to right the whale-ship in shallow water, surrounded by boats filled with men; to the left other boats also crowded with figures, some of whom are waving hats and handkerchiefs. Misty afternoon sky; sun in the middle of the picture. Canvas 35 × 47.

R.A. 1846, No. 237. COLLECTION: The Artist, N.G., No. 546.

Engraved in the *Turner Gallery*.  
See Nos. 249 and 250 *ante*.

*let. at Christie's 1857, June 20  
by Gambart for £299*

258 UNDINE GIVING THE RING TO MASSANIELLO,  
FISHERMAN OF NAPLES.

In the middle of the picture a focus of bright light in which Undine, surrounded by a group of nymphs, is seen rising from the waves; to right Masaniello stooping to receive the ring; in the distance to left Vesuvius in eruption appears against the dark sky. Canvas 30½ square.

R.A. 1846, No. 384. COLLECTION: The Artist, N.G., No. 549.

259 THE ANGEL STANDING IN THE SUN. *Revelation* XIX, v. 17, 18.

(*Quotation from Rogers.*)

In the middle of the picture the angel with

large wings floating in the air, he looks upwards and waves a sword towards the birds which fill the top of the picture; in the foreground a crowd of figures fleeing towards the spectator. Canvas  $30\frac{1}{2}$  square.

R.A. 1846, No. 411. COLLECTION : The Artist, N.G., No. 550.

260 WHALERS (BOILING BLUBBER) ENTANGLED IN FLAW ICE, ENDEAVOURING TO EXTRICATE THEMSELVES.

On the left a three-masted vessel fast in the ice; on the right, in the distance, the masts of a second vessel are seen, the hull being hidden by a crowd of figures dimly visible in the midst of smoke and mist; in the middle distance two masses of ice; in the foreground, wreckage strewn upon the ground. Overcast sky, through which the rays of the sun struggle, casting a ruddy gleam upon the ice. Canvas  $35\frac{1}{2} \times 47$ .

R.A. 1846, No. 494. COLLECTION : The Artist, N.G., 547.

261 QUEEN MAB'S CAVE.

(*Quotations from Shakespeare, and "Fallacies of Hope."*)

A lake shut in by high wooded banks; in the midst a rock island, on its summit are classic ruins, in its base the cave, glowing with light from within; in the foreground fairies floating on the water. Evening sky, new moon low on the left. Canvas  $35 \times 47$ .

B.I. 1846, No. 57. COLLECTION : The Artist, N.G., 548.

- 262 THE HERO OF A HUNDRED FIGHTS. AN IDEA SUGGESTED BY THE GERMAN INVOCATION UPON CASTING THE BELL: IN ENGLAND CALLED TAPPING THE FURNACE.—*Fallacies of Hope.*

To right the furnace, surrounded by machinery dimly seen in the gloom; in the middle distance to left, men at work lit up by the glow of the fire, which illuminates the middle and left of the picture. Canvas 35 × 47.

R.A. 1847, No. 180. COLLECTION: The Artist, N.G., No. 551.

- 263 THE WRECK BUOY.

Rough sea; in the foreground to right a green buoy inscribed WRECK, to left another, painted red and marked WEST LAST; in the middle distance a boat with red and yellow sails, and beyond it a yacht with white sails, to left, on a rising wave, a boat full of people; in the extreme distance two large vessels. Clouded sky with double rainbow. Canvas 37 × 48.

R.A. 1849, No. 81. COLLECTIONS: H. A. J. Munro, of Novar, Esq.; sale 1867, £1,575 (Agnew). John Graham, of Skelmorlie, Esq.; sale 1887, £1,050 (Agnew). Mrs. George Holt, Guildhall, 1899, No. 37.

Engraved in Wedmore's *Turner and Ruskin*. Thornbury (p. 105) says that this was an early picture of Turner's upon which he spent six laborious days, quite at the end of his life, much to Mr. Munro's horror until its transformation was completed.

## 264 VENUS AND ADONIS.

In the middle of the picture Venus reclining on a mass of drapery, with her arm round the neck of Adonis who stands before her, his back to the spectator, holding four dogs in leash; in the foreground Cupid, lying on the ground, grasps the right heel of Adonis; above, among trees, hover amorini; mountainous landscape in the distance to left. *Signed*, J. M. W. Turner. Canvas 59 × 47.

R.A. 1849, No. 206. COLLECTIONS: John Green, Esq.; sale 1830, £87 3s. (Munro). H. A. J. Munro, of Novar, Esq.; sale 1878, £1,942 10s. (Benjamin). C. Beckett Denison, Esq.; sale 1885, £1,522 10s. (Agnew). Sir W. Cuthbert Quilter, Bart., O.M. 1887, No. 149, Guildhall, 1897, No. 65.

Engraved in Wedmore's *Turner and Ruskin*. This picture, sometimes known as *The Departure of Adonis for the Chase*, was painted many years before it was exhibited. In the sale catalogue of the Novar collection it was roughly assigned to 1806, in that of the Beckett Denison collection to 1809: in the *Dictionary of National Biography* to a period probably before 1812.

## 265 MERCURY SENT TO ADMONISH ÆNEAS.

View looking down upon an inlet of the sea, over which the sun is rising through mist; on either side rocky slopes, covered with the ruins of classic buildings, are dimly visible, upon that to left in the foreground is seen Æneas, wearing a helmet, with a nude boy by his side; below is a group of women and children, and nearer to the



spectator Mercury sitting at the foot of the slope ; to right a procession of figures floating on the waves. Canvas  $35 \times 47$ .

R.A. 1850, No. 174. COLLECTION : The Artist, N.G., No. 553.

266 ÆNEAS RELATING HIS STORY TO DIDO.

(*Quotation from "Fallacies of Hope."*)

View of a harbour, upon its further shore a large fortified building beyond which is a city built upon a steep hill ; in the middle of the picture a richly decorated galley, with Dido and Æneas seated beneath a canopy on its poop, is being rowed towards the right ; in the foreground, to left boats following the galley, to right the bank with figures beneath a clump of trees ; blue sky with clouds, rainbow high on the left.

R.A. 1850, No. 192. COLLECTION : The Artist, N.G., No. 552.

267 THE VISIT TO THE TOMB.

(*Quotation from "Fallacies of Hope."*)

View along an estuary with steep banks covered with buildings at either side, that on the right is crowned by a large fortress above which rises a monumental column ; to the right is the mouth of a river, flowing into the estuary, upon which are several ships ; in the foreground to left at the foot of a group of trees stand Venus, robed in white, and Cupid surrounded by doves, behind them is Æneas wearing a red cloak and plumed helmet, further to left the entrance to the tomb of Anchises ; evening sky, the sun in the middle of the picture. Canvas  $35\frac{1}{2} \times 47\frac{1}{2}$ .

R.A. 1850, No. 373. COLLECTION : The Artist, N.G., No. 555.

## 268 THE DEPARTURE OF THE FLEET.

(*Quotation from "Fallacies of Hope."*)

View along an inlet, its mouth, flanked by a tower on either side, seen in the distance ; at the foot of the bank on the right, which rises in heights covered with buildings, several large galleys getting under way ; upon the bank on the left many figures, amongst them Dido stands lamenting. Canvas 35 × 47.

R.A. 1850, No. 482. COLLECTION : The Artist, N.G., No. 554.

## APPENDIX

THERE exists a group of works by Turner, contributed to the exhibitions of Provincial Academies and London picture-dealers during the artist's lifetime, which it has, upon various accounts, seemed better not to include in the body of the foregoing catalogue. The individual works in this group range themselves for the most part in three classes.

I.—Pictures concerning which such scanty information is to be obtained, in most cases the title only, and that title of the vaguest description, that it is impossible to say whether they are oil pictures or water-colour drawings.

II.—Drawings made in the first instance for engraving, which cannot therefore be said accurately to have made their first public appearance in the exhibitions of which they formed part. The descriptions and pedigrees of such drawings would most appropriately find their places in a catalogue of the series of prints for which they were made similar in form to Mr. Rawlinson's book upon *Liber Studiorum*.

III.—Works lent for exhibition during Turner's lifetime by patrons who had acquired them, and which cannot therefore be strictly reckoned amongst those exhibited by the painter himself.

In the following list these three classes of pictures are placed all together in one chronological sequence. The earlier part of it is made up of drawings shown at the exhibitions formed by W. B. Cooke the engraver, in his house No. 9, Soho Square. The catalogues of the first three of these exhibitions (1822-23-24), seem alone to be in existence, nor is it known whether the exhibi-

tions themselves were carried on after these years.<sup>1</sup> Cooke, as is well known, acted in his dealings with Turner as the representative of a company of engravers and booksellers, who undertook the publication of numerous illustrated books and volumes of prints, amongst them being the *Rivers of England* and *Views on the Southern Coast of England*; and several which were never completed. The business transactions of Turner and Cooke have been published in detail by Thornbury (pp. 176-177, 185-190, 633-636). It appears that in some cases, notably in that of the *Rivers of England*, the painter charged a certain sum for the copyright and loan of the drawings while in the engravers' hands, and that upon the completion of the plates, the drawings reverted to him. In this way it is that the complete set of drawings for the *Rivers of England* happens to form part of the artist's bequest to the National Gallery. The presence of the designs for Rogers's *Italy* and *Poems*, and for the *Seine* volume of the *Rivers of France* in the same collection, is due to similar arrangements.

It is uncertain whether the drawings for the *Southern Coast* were executed under a like agreement. The price paid for each drawing by Cooke was, it is true, only a little larger than that paid for those for the *Rivers of England*, but in the catalogues of the exhibitions in Soho Square, the greater number of these drawings are entered as the property of W. B. Cooke and of G. Cooke. In spite of the fact that only a few of the drawings are noted as for sale in the catalogues, there can be little doubt that Turner's drawings for the *Southern Coast* were, in common with those by other artists, which had been made use of for engraving in the publications of the firm, exhibited with the purpose of selling them in view. Besides these works, Cooke seems to have been in the habit of commissioning each year two or three drawings of considerable size, in order to give dignity to the exhibition, the remaining portion of which consisted of drawings borrowed from private collections.

<sup>1</sup> The catalogues of the first two exhibitions are in the Print Room at the British Museum, of the three in the National Art Library, Victoria and Albert Museum.

ILFRACOMBE, NORTH DEVON, STORM AND SHIP-  
WRECK.

Cooke's Exhibition, 1822, No. 1.

Engraved in the *Southern Coast*.

TINTAGEL ABBEY.

Cooke's Exhibition, 1822, No. 2.

Engraved in the *Southern Coast*.

LYME REGIS, DORSETSHIRE, A SQUALL.

Cooke's Exhibition, 1822, No. 4.

Engraved in the *Southern Coast*.

ERUPTION OF VESUVIUS.

Cooke's Exhibition, 1822, No. 8.

Engraved for *Delineations of Pompeii*.

HASTINGS FROM THE SEA.

Cooke's Exhibition, 1822, No. 9.

Engraved for *Views of Hastings and its Vicinity*.

TORBAY SEEN FROM BRIXHAM, DEVONSHIRE.

Cooke's Exhibition, 1822, No. 15.

Engraved in the *Southern Coast*.

VIEW OF COLOGNE.

Cooke's Exhibition, 1822, No. 20. Lent by T.

Tomkison, Esq.

Probably the drawing engraved by Goodall in 1824,  
and subsequently in the Windus collection.

DARTMOUTH, DEVON.

Cooke's Exhibition, 1822, No. 26.

Engraved in the *Southern Coast*.

BAY OF NAPLES WITH VESUVIUS, MORNING.

Cooke's Exhibition, 1822, No. 27.

THE LAND'S END, CORNWALL. APPROACHING  
THUNDER STORM.

Cooke's Exhibition, 1822, No. 31.

Engraved in the *Southern Coast*.

WINCHELSEA, SUSSEX, AND THE MILITARY CANAL.

Cooke's Exhibition, 1822, No. 91.

Engraved for *Views of Hastings and its Vicinity*.

POOLE AND DISTANT VIEW OF CORFE CASTLE,  
DORSETSHIRE.

Cooke's Exhibition, 1822, No. 92.  
Engraved in the *Southern Coast*.

MINEHEAD, SOMERSETSHIRE.

Cooke's Exhibition, 1822, No. 94.  
Engraved in the *Southern Coast*.

WELLS CATHEDRAL.

Cooke's Exhibition, 1822, No. 95.  
Possibly the drawing, said to have been made for Mr.  
Munden, sold in 1861 for £52 10s.; or that in the  
Windus collection sold in 1868 for £105.

LULWORTH CASTLE, DORSETSHIRE.

Cooke's Exhibition, 1822, No. 103.  
Engraved in the *Southern Coast*.

PENDENNIS CASTLE, CORNWALL: SCENE AFTER  
A WRECK.

Cooke's Exhibition, 1822, No. 104.  
Engraved in the *Southern Coast*.

WEYMOUTH, DORSETSHIRE.

Cooke's Exhibition, 1822, No. 111.  
Engraved in the *Southern Coast*.

TEIGNMOUTH, DEVONSHIRE.

Cooke's Exhibition, 1822, No. 112.  
Engraved in the *Southern Coast*.

PLYMOUTH DOCK FROM NEAR MOUNT EDGE-  
CUMBE.

Cooke's Exhibition, 1822, No. 113.  
Engraved in the *Southern Coast*.

SAINT MICHAEL'S MOUNT, CORNWALL. SIR JOHN  
ST. AUBYN.

Cooke's Exhibition, 1822, No. 117.  
Engraved in the *Southern Coast*.

EAST AND WEST LOOE, CORNWALL.

Cooke's Exhibition, 1822, No. 244.  
Engraved in the *Southern Coast*.

WESTMINSTER BRIDGE FROM THE SURREY SIDE  
LOOKING TOWARDS WESTMINSTER. AN EARLY  
DRAWING OF THE ARTIST.

Cooke's Exhibition, 1822, No. 271, lent by John  
Britton, Esq.

BOW AND ARROW CASTLE, ISLE OF PORTLAND.

Cooke's Exhibition, 1822, No. 279.

Engraved in the *Southern Coast*.

WATCHETT, SOMERSETSHIRE.

Cooke's Exhibition, 1822, No. 294.

Engraved in the *Southern Coast*.

FETCHAM PARK, SURREY. AN EARLY SPECIMEN  
OF THE ARTIST.

Cooke's Exhibition, 1823, No. 5. Lent by Dr. Munro.

PEVENSEY CASTLE.

Cooke's Exhibition, 1823, No. 15.

Engraved in *Views in Sussex*.

RAINBOW. A VIEW ON THE RHINE FROM DUNK-  
HOLDER VINEYARD, OF OSTER SPEY AND FELTZEN  
BELOW BOSNART. THE RHINE HERE MAKES ONE  
OF THE MOST CONSIDERABLE BENDS IN ITS WHOLE  
COURSE, AND ASSUMES THE FORM OF A LAKE.

Cooke's Exhibition, 1823, No. 21. Lent by James  
Slegg, Esq.

DOVER CASTLE. Drawn in December, 1822.

Cooke's exhibition, 1823, No. 26.

This work is apparently the "large drawing for ex-  
hibition" to which two entries in Cooke's accounts refer.  
(Thornbury, p. 634.) And probably the work (measuring  
16½ x 24) engraved by Willmore, which was in the Dillon  
collection, and subsequently in that of Mr. J. G. Chap-  
man. It is now in the possession of Mr. S. P. Avery of  
New York.

NIEUWEID AND WEISE THURN WITH HOCHÉ'S  
MONUMENT ON THE RHINE, LOOKING TOWARDS  
ANDERNACH.

Cooke's Exhibition, 1823, No. 34. Lent by J. Slegg  
Esq.

NEWARK CHURCH. AN EARLY SPECIMEN OF THE  
ARTIST.

Cooke's Exhibition, 1823, No. 44. Lent by John  
Landseer, Esq.

HURSTMONCEUX CASTLE, SUSSEX.

Cooke's Exhibition, 1823, No. 99.

Engraved in *Views in Sussex*.

NORBURRY PARK, SURREY. AN EARLY SPECIMEN  
OF THE ARTIST.

Cooke's Exhibition, 1823, No. 102. Lent by Dr. Munro.

This may possibly be the same drawing as that, No.  
42, p. 36, in the foregoing list, exhibited in the Academy  
in 1798.

SAINT AGATHA'S ABBEY, NEAR RICHMOND, YORK-  
SHIRE.

Cooke's Exhibition, 1823, No. 152.

Engraved in Whitaker's *History of Richmondshire*.

THE BRIDGE AND CASTLE OF ST. ANGELO.

Cooke's Exhibition, 1824, No. 20.

Engraved in Hakewill's *Picturesque Tour of Italy*.

FISH MARKET AT HASTINGS.

Cooke's Exhibition, 1824, No. 21.

This drawing was presented by Turner to Sir Anthony  
Carlisle the famous physician. It measures  $17\frac{1}{2} \times 26\frac{1}{2}$ ,  
and was sold in 1858 for £110 5s., it subsequently passed  
into the collection of Mr. Joseph Gillott, at the dispersion  
of which in 1872 it was sold for £1,155 5s. An entry  
of payment for the frame occurs in Cooke's accounts.  
(Thornbury, p. 636.)

THE MEW STONE AT THE ENTRANCE OF PLYMOUTH  
SOUND.

Cooke's Exhibition, 1824, No. 32.

Engraved in the *Southern Coast*.

THE RIALTO, VENICE.

Cooke's Exhibition, 1824, No. 40.

Engraved in Hakewill's *Picturesque Tour of Italy*.



TWILIGHT, SMUGGLERS OFF FOLKESTONE FISHING  
UP SMUGGLED GIN.

Cooke's Exhibition, 1824, No. 41.

This is the "large drawing" referred to in the accounts.  
(Thornbury, p. 635.)

THE OBSERVATORY IN ROSE-HILL PARK, THE SEAT  
OF JOHN FULLER, ESQ.

Cooke's Exhibition, 1824, No. 86.

Engraved in *Views in Sussex*.

MORNING—AN EFFECT OF NATURE IN THE  
NEIGHBOURHOOD OF LONDON.

Cooke's Exhibition, 1824, No. 91.

This may perhaps be identified with the *London*,  
*Autumnal morning*, exhibited in the Academy of 1801.  
No. 56, p. 41, in the foregoing catalogue.

MARGATE.

Cooke's Exhibition, 1824, No. 93.

Engraved in the *Southern Coast*.

BRIDPORT, DORSETSHIRE.

Cooke's Exhibition, 1824, No. 94.

Engraved in the *Southern Coast*.

FOWEY HARBOUR, CORNWALL.

Cooke's Exhibition, 1824, No. 99.

Engraved in the *Southern Coast*.

TINTERN ABBEY.

Cooke's Exhibition, 1824, No. 105. Lent by P. F.  
Robinson, Esq.

VIEW OF LA RICCIA, ITALY.

Cooke's Exhibition, 1824, No. 128.

Engraved in Hakewill's *Picturesque Tour of Italy*.

LAKE OF NEMI.

Cooke's Exhibition, 1824, No. 153.

Engraved in Hakewill's *Picturesque Tour of Italy*.

BRIGNALL CHURCH, YORKSHIRE.

Cooke's Exhibition, 1824, No. 155.

Engraved in Whitaker's *History of Richmondshire*.

## MOSS DALE FALL, YORKSHIRE.

Cooke's Exhibition, 1824, No. 164.

Engraved in Whitaker's *History of Richmondshire*.

## MARXBOURG ON THE RHINE.

Northern Academy of Arts, Newcastle, 1828, No. 71.

Lent by E. Swinburne, Esq., Senior.

This drawing is still in the possession of the Swinburne family, it was lent to O. M. 1887, No. 59.

## PALACE OF BUBVINITCH NEAR MAYENCE.

Northern Academy of Arts, Newcastle, 1828, No. 74.

Lent by E. Swinburne, Esq., Senior.

This drawing of Biebrich is also still in the possession of the Swinburne family, it was lent to O. M. 1887, No. 61.

## ENTRANCE TO FOWEY HARBOUR.

Royal Birmingham Society of Artists, 1829, No. 356.

Engraved in *Picturesque Views in England and Wales*.

## STONEHENGE.

Royal Birmingham Society of Artists, 1829, No. 377.

Engraved in *Picturesque Views in England and Wales*.

## COLCHESTER.

Royal Birmingham Society of Artists, 1829, No. 388.

Engraved in *Picturesque Views in England and Wales*.

## LAKE ALBANO.

Royal Birmingham Society of Artists, 1829, No. 412.

Engraved in the *Keepsake for 1829*.

## RICHMOND CASTLE.

Royal Birmingham Society of Artists, 1829, No. 424.

Probably the view taken from the banks of the Swale, engraved in *Picturesque Views in England and Wales*.

## COAST SCENE.

Royal Birmingham Society of Artists, 1830, No. 136.

## FLORENCE.

Royal Birmingham Society of Artists, 1830, No. 300.

In all probability this was the drawing engraved for the *Keepsake for 1828*.

## FORUM ROMANUM.

Liverpool Academy, 1831, No. 222.

Engraved in Hakewill's *Picturesque Tour of Italy*.

## ROMAN FORUM.

Liverpool Academy, 1831, No. 231.

Engraved in Hakewill's *Picturesque Tour of Italy*.

## LANDSCAPE.

Royal Birmingham Society of Artists, 1834, No. 9.

## VIEW OF RYE.

Royal Birmingham Society of Artists, 1834, No. 248.

Lent by Charles Birch, Esq.

Possibly this was the drawing engraved for the *Southern Coast*.

## VENICE.

Royal Manchester Institution, 1834, No. 53.

## LANDSCAPE.

Royal Birmingham Society of Artists, 1835, No. 17.

Lent by J. Allnutt, Esq.

## MOONLIGHT.

Royal Manchester Institution, 1835, No. 260.

## THREE DECKER TAKING IN STORES.

Leeds Exhibition, 1839, No. 14.

This with the following thirty-three drawings as well as eight which have been described in the foregoing list (Nos. 65, 69, 71, 72, 73, 75, 76, and 77), all from the Farnley Hall collection, were lent by Mr. Francis Hawkesworth Fawkes to this exhibition. It was an exhibition of miscellaneous works of art and other objects, held at the Music Hall in Leeds. The contents of each room were numbered in separate series, the present works having been placed in the Cabinet.<sup>1</sup>

## LOSS OF AN EAST INDIAMAN.

Leeds Exhibition, 1839, No. 15.

## MAN OF WAR OFF THE TAGUS.

Leeds Exhibition, 1839, No. 18.

<sup>1</sup> The catalogue is to be found in the library of the Leeds Philosophical Society.

## OLD FARNLEY HALL.

Leeds Exhibition, 1839, No. 19.

## LOCH FINE, ARGYLESIRE.

Leeds Exhibition, 1839, No. 21.

## THE STRID, BOLTON PARK.

Leeds Exhibition, 1839, No. 22.

## FALL OF THE REICHENBACH, SWITZERLAND.

Leeds Exhibition, 1839, Nos. 23 and 29.

It is uncertain which of these two was the large drawing (No. 76, p. 51 *ante*) and which the smaller, now known as the *Upper Falls of the Reichenbach* (O.M. 1886, No. 33).

## WHARFEDALE FROM THE CHEVIN DEER PARK.

Leeds Exhibition, 1839, No. 26.

## INTERIOR OF ST. PETER'S, ROME.

Leeds Exhibition, 1839, No. 27.

## LAUSANNE, LAKE OF GENEVA.

Leeds Exhibition, 1839, No. 30.

## ROME.

Leeds Exhibition, 1839, No. 32.

## VEVAY, LAKE OF GENEVA.

Leeds Exhibition, 1839, No. 33.

DRAWINGS OF THE SWORDS OF CROMWELL, FAIRFAX  
AND LAMBERT, &C.

Leeds Exhibition, 1839, No. 40.

## FALL OF STAUBBACH, LAUTERBRUNNEN.

Leeds Exhibition, 1839, No. 51.

## FOUNTAIN'S ABBEY.

Leeds Exhibition, 1839, No. 52.

## PASSAGE OF MONT CENIS.

Leeds Exhibition, 1839, No. 56.

## VALLEY OF CHAMOUNI.

Leeds Exhibition, 1839, No. 57.

## MER DE GLACE, CHAMOUNI.

Leeds Exhibition, 1839, No. 60.

## WINDERMERE.

Leeds Exhibition, 1839, No. 62.

## MER DE GLACE, CHAMOUNI.

Leeds Exhibition, 1839, No. 65.

## HIGH FORCE, TEES.

Leeds Exhibition, 1839, No. 66.

## NAPLES AND MOUNT VESUVIUS.

Leeds Exhibition, 1839, No. 69.

## COLISEUM, ROME.

Leeds Exhibition, 1839, No. 70.

## BONNEVILLE, SWITZERLAND.

Leeds Exhibition, 1839, No. 72.

See No. 104, p. 82 *ante*.

## VENICE, THE RIALTO.

Leeds Exhibition, 1839, No. 73.

## BOLTON ABBEY.

Leeds Exhibition, 1839, No. 76.

## LANCASTER SANDS.

Leeds Exhibition, 1839, No. 77.

## ERUPTION OF VESUVIUS.

Leeds Exhibition, 1839, No. 80.

## VENICE FROM FUSINA.

Leeds Exhibition, 1839, No. 81.

## BRIENTZ MOONLIGHT.

Leeds Exhibition, 1839, No. 85.

## EAST COAST OF ENGLAND.

Leeds Exhibition, 1839, No. 86.

## LOCH TINY, FARNLEY PARK.

Leeds Exhibition, 1839, No. 91.

FARNLEY HALL, FROM THE JUNCTION OF THE  
WHARFE AND THE WASHBURNE.

Leeds Exhibition, 1839, No. 92.

## THE WASHBURNE, FARNLEY.

Leeds Exhibition, 1839, No. 93.

## THE RIALTO.

Liverpool Academy, 1845, No. 58.

## WALTON-ON-THAMES, SURREY.

Royal Birmingham Society of Artists, 1847, No. 129.  
Lent by Joseph Gillott, Esq.

This picture of Walton Bridges measures  $36 \times 48$ . At the dispersion of the Gillott collection in 1872 it was sold for £5,250; it subsequently passed into the possession of Mr. H. W. F. Bolckow, and was sold in 1891 for £7,455. Other versions of this subject by Turner, both in oil and water colours, are equally famous.

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